

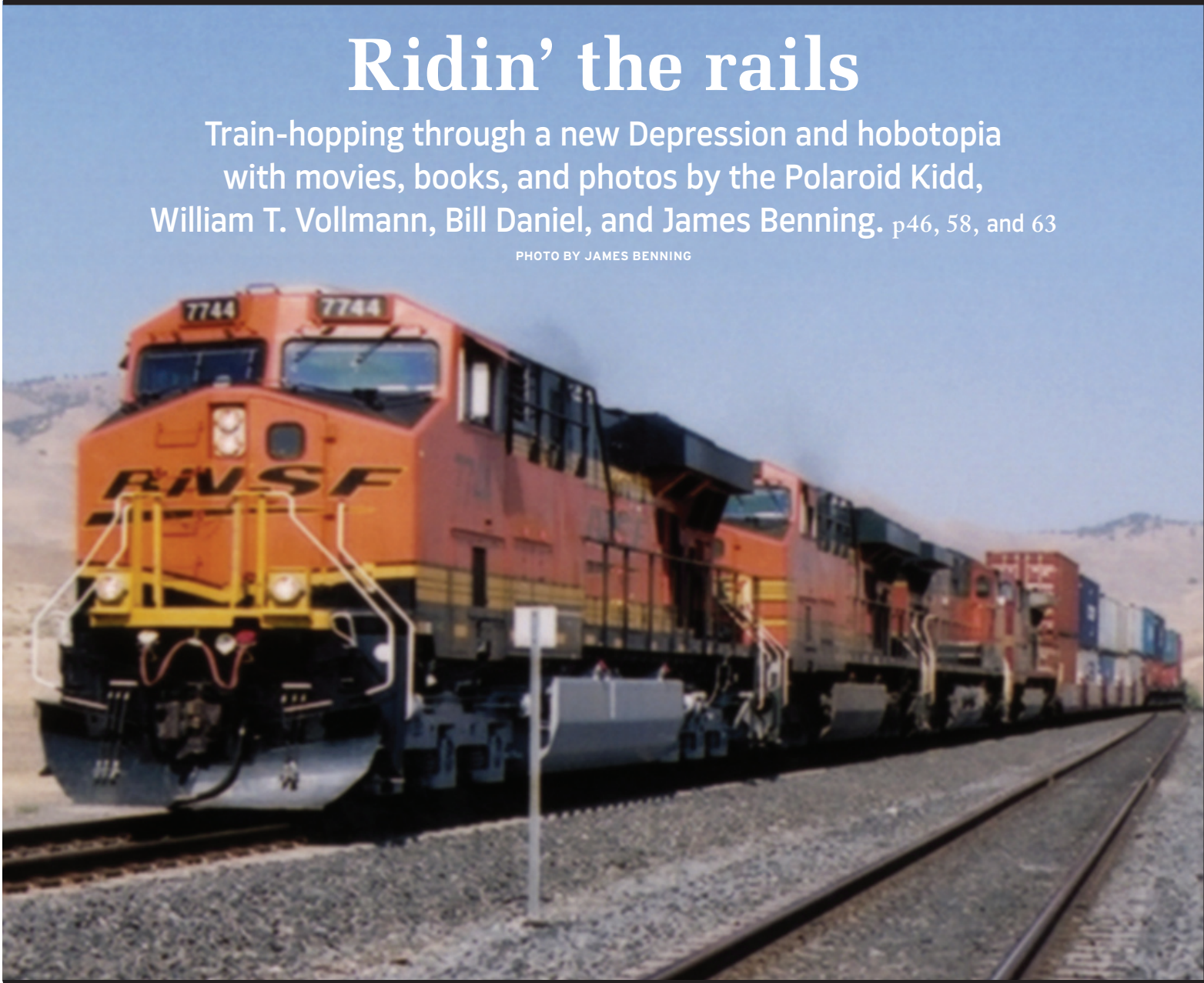
GUARDIAN

MAY 7 - 13, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 32 FREE

Ridin' the rails

Train-hopping through a new Depression and hobotopia with movies, books, and photos by the Polaroid Kidd, William T. Vollmann, Bill Daniel, and James Benning. p46, 58, and 63

PHOTO BY JAMES BENNING



EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

Early in January 1992, with Bill Clinton poised to win the crucial New Hampshire primary, a woman named Gennifer Flowers came forward with a sordid tale of a 12-year affair with the young Arkansas governor.

Pundits proclaimed that the allegation by Flowers, a former TV reporter who later posed nude for Penthouse, would sink the Clinton campaign. Instead, Bill and Hillary appeared on *60 Minutes* right after the Jan. 26 Super Bowl and, in a stunning performance, the candidate diffused the damage and went on to win the primary and the White House.

Years later, a political operative I know offered a bizarre story: Clinton's senior advisors not only knew that Flowers would go public; they were happy she did it.

See, back then, my source said, polling showed that Bill Clinton was popular among women and educated liberals. His only problem was with the so-called working class white-ethnic men, the blue-collar guys who were Democrats but voted for Ronald Reagan. Those voters thought Clinton was weak, and that his wife was pushing him around.

The Flowers affair was bound to come out eventually, the operative told me. So the strategists figured

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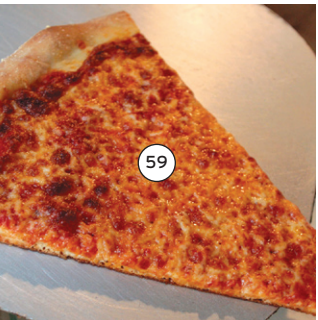
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4.7.08

We recognize that money is tight,
but Newsom has pushed all sorts
of new programs and initiatives that
cost more than \$72,000.

EDITOR'S NOTES

CONT.,»

that sooner was better. Of course, the morality voters and the sanctity-of-marriage crew would be aghast, but they weren't going to vote for Clinton anyway. The blue-collar guys wouldn't be offended at all; in fact, some would think a guy who had a Penthouse centerfold on the side wasn't such a chump after all. And the women had nowhere else to go.

So why not control the release, let Bill and Hillary deal with it, put it behind them, and defuse its potential as an October surprise?

If that account is true, the strategy worked brilliantly.

I thought about Flowers when I saw the video of the Rev. Jeremiah Wright speaking to the National Press Club.

The news media and a lot of Obama supporters say Wright, after talking about the oppression of African Americans, derailed the campaign of the only African American ever to get close to the presidency. But let me offer a strange but plausible thesis here: what if the Obama campaign not only knew what Wright was going to do, but quietly approved of it?

Think about it: Obama is about two whiskers from being the most powerful person on Earth. If he really wanted Wright to shut up, he could have made a few calls, and I suspect the guy would be cloistered behind closed doors for months. But no: the fiery minister went and attacked America and insulted Obama in a way sure to make huge headlines.

The result: Obama gets to denounce and distance himself from a guy who was going to be a problem in the fall. The damage was done early enough that it will be old news by October. Obama will still win North Carolina, be close in Indiana — and Clinton simply won't have the numbers to win the nomination.

Maybe I'm wrong. Maybe the story I was told all those years ago was a total fabrication. Maybe Gennifer Flowers and the Rev. Wright acted alone. But I've watched enough presidential campaigns to know it's entirely possible they didn't. **SFBG**

THIS MODERN WORLD

BAD FAITH

SEAN HANNITY ISN'T REALLY TRYING TO PRESENT AN ACCURATE PORTRAIT OF JEREMIAH WRIGHT. OKAY, CUT OUT THE PART WHERE HE EXPLAINS THAT HE'S QUOTING FROM A FOX NEWS INTERVIEW WITH AMBASSADOR PECK--AND JUST GIVE ME THE SOUND BITE.



BARACK OBAMA WASN'T REALLY SURPRISED TO LEARN THAT HIS LONGTIME PASTOR HAS SOME OPINIONS WHICH MIGHT NOT BE PALATABLE TO MAINSTREAM WHITE AMERICA. NO, REALLY--I'M SHOCKED, SHOCKED, TO LEARN OF HIS MISGUIDED CRITICISMS OF OUR MORALLY INFALLIBLE NATION.



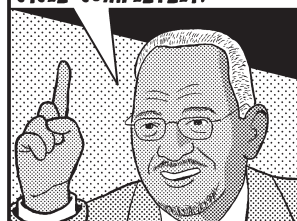
HILLARY CLINTON DOESN'T REALLY BELIEVE THAT A CANDIDATE SHOULD BE HELD RESPONSIBLE FOR EVERY SINGLE WORD UTTERED BY SOMEONE THEY KNOW. YEAH, SURE, WE'RE MARRIED--BUT WITH OUR BUSY SCHEDULES, WE HARDLY EVER EVEN SEE EACH OTHER!



by TOM TOMORROW

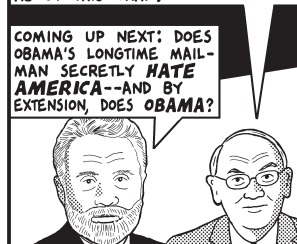
JEREMIAH WRIGHT WASN'T REALLY INTERESTED IN MINIMIZING THE DAMAGE HE'S DONE TO BARACK OBAMA'S CAMPAIGN.

THE BEST THING I CAN DO, A WEEK BEFORE THE NEXT PRIMARIES--
--IS TO DOMINATE THE NEWS CYCLE COMPLETELY!



AND THE MEDIA DON'T REALLY CARE IF ANY OF IT MATTERS OR NOT--AS LONG AS IT GIVES THEM SOMETHING TO CHATTER ABOUT.

IS BARACK OBAMA STILL ELECTABLE? IS THIS THE END? DO WE STILL HAVE 53 MINUTES TO FILL TALKING ABOUT THIS CRAP?



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Newsom axes sunshine

EDITORIAL Shortly before he left on a trip to Israel last week, Mayor Gavin Newsom quietly vetoed a bill that would have greatly expanded public access to the workings of San Francisco government. The supervisors need to override that veto as quickly as possible.

The measure, by Sup. Ross Mirkarimi, seems so simple that it's hard to imagine why it would be controversial. Mirkarimi wants the city to audiotape or videotape any meeting of any public agency at City Hall, and post that tape on the Web within 72 hours.

That would make it much easier for people following local government actions to see or hear the actual testimony and discussion at board and commission meetings, most of which take place during the day when people with jobs can't attend. The Board of Supervisors meetings are televised, as are most board committee meetings, but dozens of other agencies meet regularly with few people attending and virtually no

press coverage. And there's no easy way to find out exactly what went on at those meetings.

Posting the recordings on the Web is part of a larger agenda promoted by sunshine advocates who want to see the city use easily available and inexpensive modern technology to promote open government (see "Sunshine in the digital age," 3/12/08). Among their proposals: at the very least, post and stream the audio portion of all meetings on the Internet. Most meetings are already recorded anyway, and all the meeting rooms are equipped with recording gear. But those recordings aren't easy to access. The only way to get a copy of the proceedings is to send \$10 for a DVD and \$1 for an audiotape to the city, then wait a week for your media to arrive in the mail. How hard could it be to put that material on the Web?

Sunshine activists want to go a lot further. They suggest, for example, that every document and e-mail created by a city employee be sent automatically to a public server

where it can be viewed over the Internet. And if there was adequate wi-fi service at City Hall (there isn't), bloggers could post video of the meetings themselves.

Mirkarimi's bill didn't go anywhere near that far. All he asked was that the meetings that take place in rooms equipped for audio or video taping be recorded and that the files be placed on the Web. The total cost was pegged at \$131,000 per year, but the city's cable-TV franchise deal would require Comcast to pay \$55,000 for the necessary new equipment. So the final tab would be only \$72,000 a year. That's such a minuscule percentage of the city's \$5 billion budget that it fits into the category of what Mirkarimi calls "decimal dust."

And yet in an April 30 veto message, Newsom said he found the cost too high. "I would urge the Board of Supervisors to hold off on new spending initiatives" until the next budget cycle, he said.

That's crazy. We recognize that
CONTINUES ON PAGE 6 »

The feds raid San Francisco

EDITORIAL On May 2, the day after thousands demonstrated for immigrant rights — exactly one month after Mayor Gavin Newsom and Sup. Tom Ammiano stood in front of the cameras and announced a new initiative to promote the city's sanctuary policy for undocumented residents — federal agents swept into the city and arrested workers at El Balazo restaurant as part of an immigration enforcement raid.

It was bitterly ironic: much of the excitement of the large May Day rallies in San Francisco came from the diversity of the crowds and the connections among labor, antiwar activists, and immigrant-rights groups. The raid reflects the ongoing disaster that is US immigration policy under President George W. Bush — arresting and deporting restaurant workers
CONTINUES ON PAGE 6 »

GUARDIAN CASE BACK IN COURT

The *Guardian's* predatory pricing case against *SF Weekly* and its chain parent will be back in court Friday, May 9 as Judge Marla Miller considers several key post-trial motions.

The *Guardian's* lawyers are asking Miller to award the paper \$19 million in damages, plus attorneys' fees, and to issue an injunction barring the *Weekly* from continuing to sell advertising below cost.

A San Francisco jury ruled March 5 that the *Weekly* and Village Voice Media, its 16-paper chain owner, violated the state's Unfair Practices Act by selling ads below cost over a seven-year period with intent to injure the independent competitor. The jury awarded \$6.395 million, and the law provides for treble that amount in damages.

The hearing is scheduled for 9 a.m. in Department 318 of the San Francisco Superior Court. The *Guardian* is represented by Ralph Alldredge, Richard Hill, and E. Craig Moody.

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SUNSHINE

CONT>>

money is tight, but Newsom has pushed all sorts of new programs and initiatives that cost more than \$72,000. In fact, he spent almost twice that much (\$139,700) gussying up his office back in January.

Four supervisors voted against Mirkarimi's bill: Carmen Chu, Sean Elsbernd, Jake McGoldrick, and Michela Alioto-Pier, so Mirkarimi appears to have seven votes to override the veto. It will take one more — one more supervisor willing to stand up for open government — to make this program happen. It's embarrassing to see neighborhood supervisors voting against sunshine. Call the four and demand they vote to override. Chu: 554-7460. Elsbernd: 554-6516. McGoldrick: 554-7410. Alioto-Pier: 554-7752. **SFBG**

RAID

CONT>>

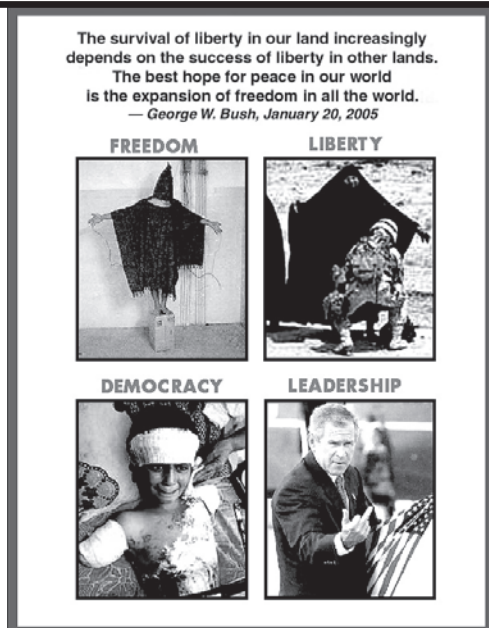
tears up families and communities, is a colossal waste of money, does nothing about the economic issues driving immigration, and damages the San Francisco and California economies. But it's tough to get leading Democrats to take a strong stand on the issue: both Sens. Hillary Clinton and Barack Obama have ducked tough immigration questions during the presidential campaign.

And while San Francisco's Rep. Nancy Pelosi, the Speaker of the House, was against the fence and called it a "terrible idea," she hasn't said a word in public about last week's immigration raid in her home city. Neither has Sen. Dianne Feinstein or Sen. Barbara Boxer.

There's only so much San Francisco can do to block the Immigration and Customs Enforcement raids. The local sanctuary law bars city officials from in any way assisting ICE in apprehending undocumented immigrants, and Newsom and the Police Commission should direct Police Chief Heather Fong to investigate and ensure that there were no San Francisco law enforcement resources used, directly or indirectly, in the raid.

But local activists can do a lot to stop this insanity, using the sorts of political alliances we were encouraged to see forming at the May Day events. For starters, the antiwar, labor, and immigrant rights groups should call on Pelosi, Feinstein, and Boxer to denounce the raids and demand that ICE stop terrorizing California workers. **SFBG**

Few politicians who have risen as high in the establishment food chain as Carole Migden have done so retaining a willingness to fight for the underdog.



Another celebration of Bush's legacy of diplomacy, by Gar Smith. Send political art submissions to opart@sfbg.com.

We stand with Carole Migden

OPINION As longtime fans of the *Guardian* and as allies in almost every fight, including the struggles for public power, affordable housing, people-focused land use policy, and clean and open government, we do not like finding ourselves on the opposite side of an issue as important as this year's state Senate race. Respectfully, we must say that we believe the *Guardian's* failure to endorse Carole Migden in that race was a colossal mistake — not unlike the decision to endorse Angela Alioto over Tom Ammiano and Matt Gonzalez for mayor in 2003.

Both Leno and Migden are good votes in Sacramento. But the simple reality is that Carole Migden has been there for the local left in ways that make her the only choice for progressives willing to take on the establishment. Certainly Migden has made herself vulnerable to political attacks. Her failure to retain a professional treasurer for her campaign finance filings was clearly an error of judgment. But for us, none of this outweighs her incredible record of achievement in Sacramento or her far more reliable support of progressive candidates and causes in San Francisco.

Guardian readers should by now be familiar with Migden's

long record in Sacramento: the California Clean Water Act, saving the Headwaters Forest, community choice aggregation (CCA), a series of domestic partnership laws that have established a viable alternative to marriage in California while setting the stage for extending marriage rights to same-sex couples, a remarkable package of foster care reforms, and cosmetics safety legislation.

But it is Migden's role locally that makes her so important to San Francisco progressives. Migden is the only candidate in the race who has been there for progressives in difficult political battles. As candidates for the Democratic County Central Committee, we are grateful that the *Guardian* endorsed our entire slate. But we wonder if the *Guardian* considered the fact that the vast majority (indeed, almost unanimous) of Hope Slate candidates are Migden supporters, *because they are the leading progressive candidates to retain a progressive majority on the Board of Supervisors in November*. It is not coincidental.

Few politicians who have risen as high in the establishment food chain as Carole Migden have done so retaining a willingness to fight for the underdog. *Guardian* readers should be familiar with the litany:

she supported Aaron Peskin and Jake McGoldrick in 2000; reached out to Chris Daly soon thereafter and stood strongly with him against subsequent challenges; never, ever supported Gavin Newsom; attended the Progressive Convention; and financed progressive campaigns from the Affordable Housing Bond to Muni reform.

Migden is a scrappy street fighter who helps other scrappy street fighters. As one of the very first queers and one of the first women to take political power at these levels, she had to be. Someday progressive politics may not need scrappy street fighters (and someday maybe women will be better represented in public office) — but not yet.

We are proud to stand with Carole Migden, as she has stood with us. She is the candidate in this race who we can count on to fight when it really counts. **SFBG**

Bill Barnes, Chris Daly, Michael Goldstein, Robert Haaland, Joe Julian, Eric Mar, Rafael Mandelman, Eric Quezada, and Debra Walker

The writers are Hope Slate candidates for the DCCC.

SEND YOUR LETTERS TO:
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LETTERS

AGAINST "AGAINST READING"

The article regarding the book *The Solitary Vice: Against Reading* ["You'll go blind doing that," 4/21/08] is a sad commentary on the current state of this country. Recently I had two conversations with "products of California education," one with a 17-year-old who, after hearing that someone was living in Arizona, asked, "That's in California, right?", and another with a 15-year-old who asked, after hearing of an upcoming solar eclipse, "Are we all gonna die?"

I lived in Baltimore 30 years and am familiar with the Maryland Institute College of Art: there are some crazy motherfuckers at that joint, and for one of those fools to write a diatribe against books is about right. But look — want to learn how to build an airplane? Read a book. Grow an orchid, start a nonprofit, train your dog, plumb your toilet ... ? Read a book. Where does Mr. Brottman go when he needs to find out something?

Rick Huber
Novato

THREE BAD ENDORSEMENTS

I am a tenants attorney with 15 years of experience in the trenches and a prominent member of the Harvey Milk Democratic Club.

I have to take issue with three of your endorsements.

The first is Mark Leno. That endorsement was the primary source of my anger. I remember when Leno was nominated to the Board by Willie Brown — and why. Brown chose Leno to get another landlord vote and prevent the override of Brown's veto of the Bierman Amendment, which would have curtailed some of the fake owner-move-in evictions that emptied the Castro District of queers and the Mission District of Latinos. Leno is an A-gay and no progressive. He wants what all A-gays want — money and fame. Today he sees himself as the equal to Schwarzenegger and brags about his battles with Arnold. Well, he has not won any of those battles. Leno masterminded the

CONTINUES ON PAGE 8 >>

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LETTERS

CONT>>

Alice B. Toklas Democratic Club early endorsement vote, where members were given ballots that only contained Leno's name. Then Leno and his allies tried to stack the Harvey Milk Democratic Club just before Milk's endorsement vote.

The second is Fiona Ma. She is pro death penalty. Period.

The third is 12th District Judge Mellon. True, he is a Republican and he may be tough on crime, but he is the most pro-tenant judge on the San Francisco bench.

Phil Horne, Esq.
San Francisco

BUILD UP, BUILD UP!

Being from the disgusting sprawl of Southern California, I have been perpetually befuddled and somewhat irritated by the hostility I see evident in any discussion of actually recognizing San Francisco as an urban center, which should, in that spirit, build up and smart rather than out and flat ["The next ugly high-rise," 4/30/08]. With green technologies advancing rapidly and a long-standing history of progressive politics in the city, why does it scare people so much to suggest a tall building? I recognize the problem with view, but really, whose view is going to be obstructed if we line a few more skyscrapers along the pier?

I get that developers are corrupt, money-hungry asses who don't care about us. But if San Francisco cares about San Francisco, then surely we can negotiate something that works. Force them to make a high-rise full of affordable housing. Or transition some of the smaller, less centrally located business buildings into homes and help move the businesses to the new towers. I say build up, build up! Now, I want someone to prove me right or wrong.

Ernest Hayes
San Francisco

FOR THE RECORD

In last week's editorial, "Pelosi and the moth spraying," we misstated Rep. Sam Farr's actions on the Light Brown Apple Moth. Farr is seeking information about the status of the pest, but has introduced no specific legislation.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.


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IN THE BLOGS

Noise Reliving Coachella, U2 tributes, Neon Neon
Guardian's SF Billy Martin, ICE protest pics, Frank Chu speaks
Politics Public nudity, Healthy SF surcharges, marijuana regs
Pixel Vision Claude Chabrol, Chinese umbrellas, SFIFF updates

No peace, no work

Union shuts down West Coast ports to protest Iraq War, but the media misses the historic story

By Steven T. Jones
and Amanda Witherell
> news@sfbg.com

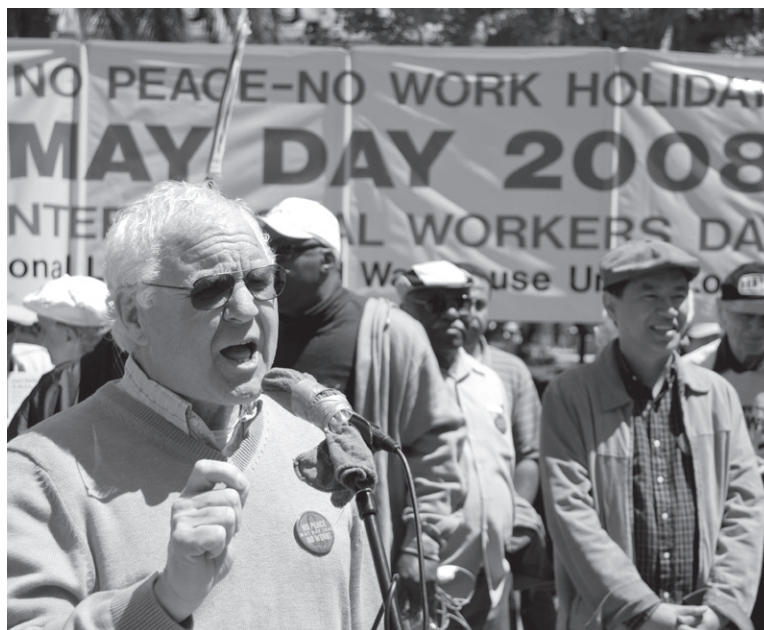
Workers, students, immigrants, and antiwar activists came together in historic fashion on May Day in San Francisco, but it was hard to tell from the next day's mainstream media coverage, which adopted its usual cynical view of the growing movement to end the war in Iraq.

Sure, there were articles in newspapers from the *San Francisco Chronicle* to the *New York Times* about how the International Longshore and Warehouse Union shut down all 29 West Coast ports for the day, with far more than 10,000 workers defying both their employers and the national union leadership to skip work.

But each article missed the main point: this was the first time in American history that such a massive job action was called to protest a war.

"In this country, dock workers have never stopped work to stop a war," Jack Heyman, the ILWU executive board member and Oakland Port worker who spearheaded the effort, told the *Guardian*.

The ILWU's "No Peace, No Work" campaign and simultaneous worker-led shutdowns of the Iraqi ports of Umm Qasr and Khor Al



International Longshore and Warehouse Union (ILWU) leaders and prominent antiwar activists came together for a May Day march and rally in Justin Herman Plaza. | GUARDIAN PHOTO BY LARS HOWLETT

Zubair are part of a broader effort, called US Labor Against the War, that labor scholars agree is something new to the political landscape of this country.

Steven Pitts, labor policy specialist at UC Berkeley's Labor Center, told the *Guardian* the effort was significant: "It wasn't simply a little crew of San Francisco radicals. It has a breadth that has spread out across the country."

In fact, USLAW has about 200 union locals and affiliates with a detailed policy platform that calls for ending war funding, redirecting resources from the military to domestic needs, and boosting workers' rights — including those of immigrants, who staged an afternoon march in San Francisco following the ILWU's morning event.

Traditionally labor unions have

CONTINUES ON PAGE 12 >>

ALERTS

By Deborah Giattina,
Michael Leonard, Emma Lierley,
and Megan Ma
> alerts@sfbg.com

WEDNESDAY, MAY 7

Tragos film screening

Antero Alli's audacious cyber-noir suspense drama, *Tragos*, takes place underground in San Francisco, 2012. It questions our over-reliance on gadgets and God while hitting close to home by assaulting many basic contemporary liberties. Audience members can talk to Alli before and after the screening.
7:30 p.m., \$5 donations accepted
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390 27th St., Oakl.
www.humanisthall.org

THURSDAY, MAY 8

Religion and African Americans

Clyde Young, who has written and lectured extensively on African Americans and revolution, reads from Bob Avakian's new book, *Away with All Gods! Unchaining the Mind and Radically Changing the World* (Insight Press, 2008). The book brings a unique revolutionary communist perspective to the discourse on religion and atheism. Young also leads a discussion on the history and role of religion in the black experience in America. The event is sponsored by the African American Studies department and Revolution Books.
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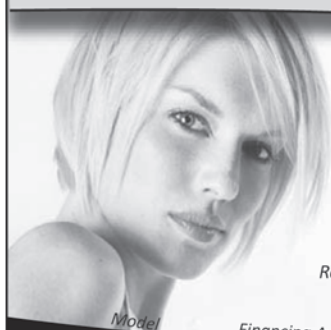
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No work CONT.

been big supporters of US wars. But Pitts said the feelings of rank-and-file workers have always been more complex than the old "hard hats vs. hippies" stories from the Vietnam era might indicate.

Blue-collar workers have always been skeptical of war, Howard Zinn, a history professor and author of the seminal book *A People's History of the United States* (HarperCollins, 1980), told the *Guardian*.

"Working people were against the [Vietnam] War in greater percentages than professionals," Zinn told us, referring to polling data from the time. "There is always a tendency of organizations to be more conservative than their rank and file."

"In this country, dock workers have never stopped work to stop a war."

Jack Heyman, ILWU executive board member

This time, union members and the public as a whole have more aggressively pushed their opposition to the Iraq War, winning antiwar resolutions among the biggest unions in the country and in hundreds of US cities and counties.

"I think it's a reflection of how far the nation as a whole has come in our anger at the continuation of this war," Zinn told us.

The media coverage of the May Day event belittled its significance, noting that missing one day of work had little practical impact to the economy or war machine, while playing up comments by spokespeople for the Pacific Maritime Association and National Retail Federation that the strike was insignificant and perhaps more aimed at upcoming contract talks than the war.

Heyman wasn't happy about that bias.

The strike "was totally for moral, political, and social reasons. It had nothing to do with the contract," Heyman told us.

A big factor for the ILWU was the newfound solidarity between dock workers in the United States

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and those in Iraq, who were prohibited from organizing in 1987 by the Baathist regime, an edict that the US has continued to enforce.

The Iraqi dock workers issued a May Day statement that detailed the horrors of their situation: "Five years of invasion, war, and occupation have brought nothing but death, destruction, misery, and suffering to our people."

In fact, the banner leading the ILWU procession down the Embarcadero and into Justin Herman Plaza in San Francisco read, "An injury to one is an injury to all." That theme of solidarity — among all workers, American and Iraqi, legal and illegal — was laced through all the speeches of the day.

Joining labor leaders on the podium were antiwar movement stalwarts such as Cindy Sheehan, who is running an independent campaign to unseat Speaker of the House Nancy Pelosi, now a target of the movement for continuing to fund the war.

"Nancy Pelosi wants to give George [W.] Bush more money [for the Iraq War] than he even asked for," Sheehan said, drawing a loud, sustained "boo!" from the crowd. At the afternoon rallies at Dolores Park and Civic Center Plaza, which focused on immigration issues, the war was also a big target, with signs such as "Stop the ICE raids, Stop the War," and "*Si se puede*, the workers struggle has no borders."

Even for protest-happy San Francisco, it was an unusually spirited May Day, with more than 1,000 people appearing at each of the four main rallies and two big marches. There were lots of smaller actions as well, including demonstrations at the ICE offices and Marine recruiting center, and activists from the Freedom From Oil Campaign disrupting a Commonwealth Club speech by General Motors CEO Rick Wagoner.

But it was the port shutdown that was unique. Annually the 29 West Coast ports process 368 million tons

of goods, averaging more than 1 million tons a day moved by 15,000 registered ILWU workers and a number of other "casuals." Eight percent of that comes in and out of Oakland, but West Coast trade affects business throughout the country — as many as 8 million other workers come in contact with some aspect of that trade.

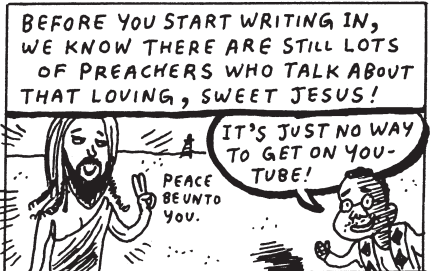
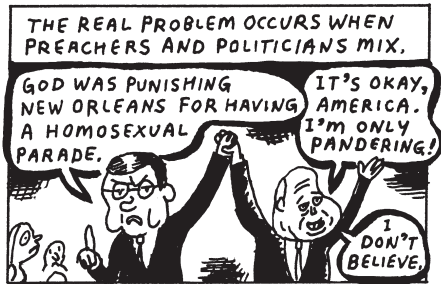
Mike Zampa, spokesperson for APL — the eighth-largest container shipping company in the world, with ports in Oakland, Los Angeles, and Seattle — told us, "Over a long period of time a shutdown like this does have an impact on the US economy."

More port shutdowns are possible, Heyman said. But he hopes the action inspires other workers and activists to increase the pressure for an end to the war.

"We are taking action to swing the pendulum back the other way," Heyman told us during the march. "We are stopping work to stop the war." **SFBG**

TROUBLETOWN

BY LLOYD DANGLE



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SMALL BUSINESS AWARDS

Announcing the 2008 winners

By Bruce B. Brugmann

When Jean Dibble and I founded the *Guardian* in 1966, we came with the values of the Midwestern small business, the family farm, and the small-town community. We like to say that the Brugmann and Dibble families have been continuously in small business for more than 100 years.

My grandfather was the eighth child of a German immigrant farmer who homesteaded on 160 acres of prairie grass in northwest Iowa, near Spencer. He picked nearby Rock Rapids as the place to set up a general store-type drugstore, and he and my father spent their entire lives in the store, which was known throughout the territory as “Brugmann’s Drugs, where drugs and gold are fairly sold, since 1902.” I started in the store at age 12, selling peanuts and stamps.

My wife Jean’s family members were small-business people. Her father had lumberyards in Nebraska, and later a hardware store in Iowa.

Jean and I were delighted to find that San Francisco was a city rich in small, locally owned, independent businesses, and rich in a wide swath of neighborhoods bristling with distinctive small businesses, backed up by vigorous neighborhood small business associations.

Small business, we found, was the leading job generator in the city and the key player in building a sustainable local economy. After the 1906 earthquake, it was the entrepreneurs and small businesses who lifted the city from the ashes. After the dot-com bust, it was the small-business community and vibrant neighborhoods that cushioned the blow. Today, it’s up to small business again.

And so the *Guardian* is pleased to salute the small-business community with our fourth annual Small Business Awards. We proudly announce our seven winners, who are each in their own way working to transform the city into a green, sustainable, local economy and pulling the city out of the recession.

They struggle valiantly against daunting odds to keep their business going, their neighborhoods lively, and San Francisco an incomparably great city. Let us salute them. **SFBG**



Here, there, and everywhere, Scott Hauge received national recognition this year for his tireless small-business advocacy.

GUARDIAN PHOTO BY NEIL MOTTERAM

SMALL BUSINESS ACTIVIST

Scott Hauge

Scott Hauge is the Scarlet Pimpernel of the small business community. He’s here, he’s there, he’s everywhere.

Hauge’s day job is president and owner of CAL Insurance & Associates, a company that specializes in providing insurance for small to medium-size businesses. But his real job is operating as a classic San Francisco activist, representing small business on local, state, and national levels almost every day. Hauge is widely recognized as one of the most knowledgeable and effective small-business leaders in the country, and last year was named the National Small Business Association’s Advocate of the Year.

Hauge is a fourth-generation San Franciscan whose great-grandfather was in the Fire Department, fought the 1906 fire, and later died fighting another San Francisco fire. His grandfather was a cable car grip. His parents met in the San Francisco Public Library. His father took over CAL Insurance in 1960, and Hauge came into the firm in the early 1970s after an activist student life at Washington State University at Pullman. He wrote a thesis on Karl Marx, and was a leader in the student movement whose anti-Vietnam War protests closed down the university two years in a row.

Hauge became politically active in San Francisco shortly after he joined CAL Insurance. He was a major force in the battle in the mid-1980s to establish a Small Business Commission, the first in the country, and served as its first commissioner.

He has introduced government legislation on behalf of small business in San Francisco, Sacramento, and Washington, DC. He is currently a member of more than 20 boards and

commissions in San Francisco and California.

He founded Small Business Advocates, a local advocacy group, and Small Business California, a statewide advocacy group, and was a leading advocate during last year’s successful campaign for a Small Business Advisory Center, a City Hall agency helping small businesses with permits and navigating the city’s bureaucracy.

A lot of City Hall progressives consider Hauge a conservative, but his Small Business California organization is considered the most liberal small business group in the state.

He’s a Democrat, and cornered Hillary Clinton early on in the presidential campaign and tried to get her to put small business issues on her agenda. So far, he reports, no luck.

Hauge likes to say his proudest activity is serving as vice chair of the Volunteers in Medicine program. The program has 61 clinics around the country that recruit retired physicians, nurses, and dentists as volunteers to provide health services to the working uninsured. Next stop: San Francisco.

Hauge maintains that San Francisco is the only city in the country that has the infrastructure — with the city’s Small Business Commission and the new assistance center — to really help small business.

“Now we just have to get City Hall to pay attention.”
(Bruce Brugmann)

SCOTT HAUGE

CAL Insurance & Assoc., Inc
2311 Taraval, SF
(415) 680-2109



Owner and lead tech Carolyn Coquillette turned a physics degree and a desire to fix her own car into a thriving hybrid repair shop.

GUARDIAN PHOTO BY NEIL MOTTERAM

SMALL GREEN BUSINESS AWARD

Luscious Garage

As soon as you enter the woman-owned Luscious Garage, you know you’re not in your typical stinky, boys-only auto repair shop. The art-lined walls are painted creamy yellow. Plants and open windows — in place of energy-sucking exhaust systems — act as an air filter. The second-hand furniture, all dark wood, gorgeously contrasts with the light walls and green leaves. A corkboard beckons with fliers from other green businesses like Green Cab, which sends its fleet to Luscious for maintenance.

Beauty meets function on the spotless floor made of nonporous cement, not the usual grease-stained epoxy. It won’t absorb toxins, making it easier to clean and maintain. Natural light fills the room with a sunny glow while soft halogen task lighting shines only on the necessary work areas.

More than just the so-called “women’s touch,” it is the culture of hybrids, which are exclusively serviced at the shop, that the appearance of Luscious Garage reflects. That culture acknowledges driving as a necessary evil that’s not going to disappear anytime soon — but one that shouldn’t stop us from being environmentally responsible.

The impetus for all this beauty and responsibility came to owner and lead technician Carolyn Coquillette soon after she got degrees in English and physics from the University of Michigan — when her car promptly broke down. “I thought it was stupid that I couldn’t solve the problem because I didn’t have basic car knowledge,” she recalls. She began taking auto repair night classes at a community college and eventually took a job

at her instructor’s garage. But she was eager to understand more about advanced hybrid technology and followed that interest to California.

Apparently she wants to pass some of that education onto her customers. At Luscious, a technician uploads car information to the shop’s Web site, which customers can access online to track the repairs. Not only does this practice make the services “fully transparent” to the car-illiterate, it allows Coquillette to follow another important green business practice: keeping her garage paper-free.

That’s not all: Luscious Garage brews its own windshield fluid out of vinegar and water and uses re-refined oil in place of crude-refined oil. All linens are washed on site to monitor water, energy, and chemicals, and a gray water system is being set up to water plants. Rags are used to clean residue off the concrete, and a service launders them off-site so that the chemicals are disposed of properly. Containers are refillable and fabrics are repurposed to make durable, reusable floor mats and fender covers.

When it comes to being green, Coquillette sums it up: “People are like, screw it, there’s nothing I can do. But there are small things you can do: make better choices, make greener choices.”

Seems like she’s doing some pretty big things too.
(Ailene Sankur)

LUSCIOUS GARAGE

459 Clementina, SF
(415) 875-9030
www.lusciousgarage.com

PREVIOUS SMALL BUSINESS
AWARD WINNERS

2007

Die-Hard Independent
CLIF BAR AND CO.Golden Survivor
HOOGASIAN FLOWERSCommunity Institution
MODERN TIMES BOOKSTORESolar-powered Business
OCEANWORKSCommunity Activist
Award
PET CAMPChain Store Alternative
WALDECK'S OFFICE SUPPLIESCooperative Award
WOODSHANTI COOPERATIVE

2006

1906 Earthquake
Survivor
ANCHOR BREWING CO.Chain Alternative
BROWNIE'S HARDWAREArthur Jackson Diversity
in Business Award
FABRIC8Small Business Activist
COMET SKATEBOARDSCommunity Activist
BAY AREA FAIR TRADE COALITIONCreative Manufacturer
FAT DOG'S WORLD FAMOUS
SUBWAY GUITARS

2005

Neighborhood Activism
NORTH BEACH MERCHANTS
ASSOCIATION
SUP. AARON PESKIN, DISTRICT 3
TELEGRAPH HILL DWELLERSSmall Business Activist
PHILIP DE ANDRADEBest New Business
MADRONE LOUNGEBest Co-op
OTHER AVENUESBest Chain-Store
Alternative
FLOORCRAFTGolden Survivor
SUPERIOR TRADING CO.Unsung Hero
VERITABLE VEGETABLECommunity Service
ARTHUR JACKSON, 1948-2006

Custom shelving at reasonable prices give David (pictured) and Gade Highsmith's small Castro District shop a competitive edge over the chains. | GUARDIAN PHOTO BY ARLENE ROMANA

CHAIN ALTERNATIVE AWARD

Books and Bookshelves

If there was ever a metaphor for San Francisco's growing income divide, it might be its furniture market: a sea of IKEA particle-board and Craigslist castoffs swirling around islands of Danish modern and high-end boutiques.

Books and Bookshelves, a small shop on the corner of Sanchez and 14th streets owned by the husband/wife duo David and Gade Highsmith, provides some much-needed middle ground while filling two niches: affordable, solid wood bookshelves and poetry.

The simplicity of this pairing matches the no-frills feel of Books and Bookshelves' Sanchez Street storefront. Fancy it's not: white walls and high ceilings surround the rows of bare bookshelves crowding the aisles. A small collection of books hides in the back.

Customizing — whether it's choosing a varnish color or commissioning a specially built shelf — is what gives Books and Bookshelves a competitive edge over chain outlets. David Highsmith estimates that half his business is custom work — from doghouses to specialized shelving — made at one of the store's two local workshops or by someone from a network of independent woodworkers and other manu-

facturers Books and Bookshelves contracts with. Highsmith says they attempt to buy green or locally sourced materials whenever possible while striving to keep costs low.

Prices manage to keep pace with the big chains as well. Basic bookshelves run between \$100 and \$200 unfinished; larger, fancier pieces run from \$500 on up. A custom paint or varnish job adds 40 to 60 percent to the cost, but customers can do their own finishing for about \$30 in supplies.

The gem of the store for browsers is the poetry section, full of chapbooks with silkscreen or letterpress covers that most bookstores no longer bother to carry. Occasionally the Highsmiths host in-store readings with local poets. More than just cute, Books and Bookshelves' commitment to selling books — clearly not the most profitable part of the operation — gives the place a true sense of character and reflects a commitment to something greater than the bottom line. (Vanessa Carr)

BOOKS AND BOOKSHELVES

99 Sanchez, SF
(415) 621-3761
www.99sanchez.com



After fighting to keep a big-box outfit out of the city, Rick Karp, owner of the four Cole Hardware stores, continues to walk the talk by running a green-certified business. | GUARDIAN PHOTO BY CHARLES RUSSO

BIG BOX ALTERNATIVE AWARD

Cole Hardware

Rick Karp's parents bought the first Cole Hardware at the corner of Cole and Parnassus streets in 1961. Today the family business is still independent, but it now has four city locations.

"I told my wife I'd give it five years," Karp said with amusement, reflecting on how he's worked in hardware ever since he started helping out after school at age 12 before making it his full-time career in 1975.

After 40-plus years, Cole Hardware has 95 employees and is "green certified" by the San Francisco Department of the Environment. The stores carry earth-friendly products, denoted by a green sticker, so customers can make an informed decision about the products they buy. Each location also uses sustainable, low-energy, and renewable resources in a commitment to taking a green path as a business.

"It's trying to walk what we talk," Karp said.

On top of its environmental practices, Cole Hardware is an example of local industry successfully fighting big-box store invasion. A few years ago, Karp was active in community efforts to prevent Home Depot from opening on Bayshore Blvd., going so far as to

put up money for a legal challenge to the project. He noted that this was a particularly prudent issue for him given the nature of his business — but he didn't act solely for himself. "The important thing for me is to keep big-box retail out of San Francisco," he said.

Around 1970, Karp joined ACE, a buying cooperative with approximately 4,500 stores worldwide, as a response to such big-box invasions. Membership allows small business owners to buy at high-volume prices and use the savings to provide benefits and fair wages to employees.

"I would typify them as the savior of mainstream America," Karp said, referring to ACE. "You won't see the demise of the hardware store because of chain stores."

Some thanks need to go to Karp of Cole Hardware for that as well. (Mike Leonard)

COLE HARDWARE

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70 Fourth St, SF
(415) 777-4453
2254 Polk, SF
(415) 674-8913
www.colehardware.com

ARTHUR JACKSON DIVERSITY IN SMALL BUSINESS

WAGES

Before it was cool or mainstream for businesses to go green, the nonprofit WAGES (Women's Action to Gain Economic Security) was successfully promoting eco-friendly house cleaning cooperatives to empower low-income workers.

That they've been doing it successfully since 1997 testifies to the idea that promoting workers' rights and creating an environmentally sustainable business is possible.

Based in Oakland, the small WAGES staff helps low-income women form worker-owned cleaning cooperatives by offering leadership training, education, and management until the cooperatives can become self-sustaining. So far three of the cooperatives operate in the Bay Area, and a fourth is slated to open in San Francisco by the end of the year.

WAGES members reap the benefits.

All three of the Bay Area cooperatives cover health insurance for all their workers and deliver a competitive wage between 50 to 100

percent higher than what the workers originally made. Since WAGES workers co-own their business, their household incomes have increased significantly.

To get there, WAGES uses a highly empowering model in which workers are encouraged to fundraise before they sign on to start their co-op in order to offset some of the small business loans. They also have to attend leadership and business training classes with WAGES staff for several months.

Only then can these women, mostly Latina, fully reap the financial and health benefits of their business. Under WAGES' eco-friendly policy, the co-ops use only nontoxic alternatives to standard chemical solutions such as baking soda, vinegar, and dishwashing soap diluted with water.

In a low-wage job where workers suffer indignities and often get little respect, the women who founded the three Bay Area co-ops to date came to environmentalism from a different route than the more privileged among



As executive director of the nonprofit group WAGES, Hilary Abell (center) helps women like the members of Natural Home Cleaning (pictured above) build self-sustaining and eco-friendly businesses. | GUARDIAN PHOTO BY CHARLES RUSSO

us. For these women, who often cleaned four to five homes a day, the constant exposure to commercial cleaners led to rashes, headaches, asthma, and memory loss, among other side effects. The majority of those symptoms have mostly abated

under WAGES eco-friendly business model, said Hilary Abell, WAGES executive director. Abell hopes WAGES can saturate the Bay Area market, giving needed jobs to scores of new workers. **(Megan Ma)**

Spanish-speaking volunteers and donations are always welcome.

WAGES
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www.wagescooperatives.org

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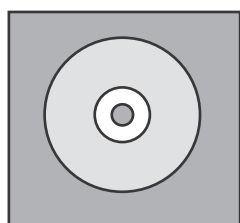
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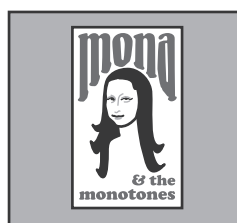
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BUFFALOEXCHANGE.COM



Potrero Hill residents and workers flock to Leslie Goldberg's shop, Hazel's Kitchen, for delicious soups, salads, and sandwiches — and unbeatable customer service. | GUARDIAN PHOTO BY LARS HOWLETT

DIE-HARD INDEPENDENT AWARD

Hazel's Kitchen

One day last August I was standing in line at my favorite local sandwich shop, Hazel's Kitchen, chatting about boats with a guy I'd seen around the Potrero neighborhood.

Meanwhile, the owner, Leslie Goldberg, overheard our conversation while she prepped my sandwich. She asked if I was a sailor and I confirmed that yes, before wrestling deadlines at the *Guardian*, I hauled lines as a deckhand. I told her I missed sea life and was thinking about getting in on some local yacht club action. "If you know any hot single sailors, send them my way," I joked.

"Actually, I do," she said, smiling wryly.

This is how I met Brian and learned that a handful of happy couples in the neighborhood can testify to Goldberg's sixth sense for matchmaking.

But the talent most patrons see is sandwich-making. Wholesome, grab-and-go comfort food is the theme of Hazel's lunch and catering menus. Homey standards like mac and cheese and minestrone soup mingle with sandwiches of turkey and cranberries or roast beef with horseradish.

Goldberg, a Pennsylvania native, opened the sandwich shop 16 years ago with a \$10,000 seed grant from another Potrero local she calls her guardian angel. The standing-room only shop serves fresh salads, soups, and sandwiches with ingredients sourced from family-owned local distributors. Produce hails from Marin Organics and the to-go containers are compostable, a move that cut her garbage bill in half.

The shop's not named after a distant relative, but the wife of Farley, the namesake of the café next door. To Goldberg, a single mother who lived and raised her 12-year-old twins, Emma and Jake, in the apartment upstairs, being a part of the neighborhood is what it's all about. "Every merchant, every neighbor, helped take care of my kids with me."

When asked about the challenges of being a small business in San Francisco, she immediately cites big-business competition. "When Whole Foods came it was the first time I saw such a drastic change in business," she said. She checked out the grocery chain's new Potrero location shortly after it opened and was blown away. "Whatever you wanted, they had and it was done beautifully. No one can compete with that."

So how does Hazel's keep up? Goldberg says the magic ingredient is service. "That's what I do. It's my pleasure. When people walk into Hazel's I want them to smile and feel good."

Perhaps that's why a couple of months after the Whole Foods grand opening she saw her business go back to normal. "What a small business really has is service and community. Those are two things Whole Foods can't give people."

I bet it's hard to order up hot, single sailors there too.

(Amanda Witherell)

HAZEL'S KITCHEN
1319 18th St., SF
(415) 647-7941



The El Rio staff and owner Dawn Huston (top row, right) do more than run a bar, they build a community.

GUARDIAN PHOTO BY SAMANTHA BERG

COMMUNITY SPIRIT AWARD

El Rio

El Rio is the kind of place that makes your head spin. So much happens in this neighborhood bar and venue, affectionately referred to as “your dive.” On any given night, DJs play an eclectic mix of music while neighborhood locals shoot pool. Every Sunday night, revelers dance salsa and enjoy BBQ on one of the most spacious back patios in the city. Local bands rock out old-school punk and metal in the adjoining live music space several times a week. Once a month, women of color meet for a Saturday afternoon salsa event, Mango. It’s also where the annual MadCat Women’s International Film Festival will be held for the 11th year in a row.

All this makes El Rio one of the most diverse intersections of San Franciscans you’ll ever find.

For the last 13 years, the club has been owned and run by Dawn Huston, who sees herself more as support for her staff — the overflow person doing whatever needs to be done — than the boss. Mostly she thinks of herself as someone who enables communities. Send her an e-mail about the kind of event you want to put on and, if inspired, she’ll figure out how to make it happen.

She started out working the door when Malcolm Thornley (who passed away this year) and Robert Nett owned the place. The two started the business 30 years ago, primarily as a Brazilian gay men’s bar. Thornley and Nett branched out beyond the typical role of neighborhood watering hole proprietors to help a lot of people, especially in the LGBT commu-

nity and the Mission District. The partners eventually made a very reasonable financial arrangement with Huston so she could take over when they were ready to retire.

Continuing in the spirit of the original owners, the staff at El Rio makes its rental prices accessible so that a constant flow of benefits — as many as 250 per year — can be held. Day after day, El Rio helps teachers, public schools, the women’s surf club, the Dyke March, various AIDS riders, independent filmmakers, and animal rescuers raise money so they can contribute to the community at large.

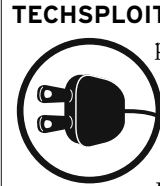
So much happens in this neighborhood bar and venue, affectionately referred to as “your dive.”

By aiming to break even, the club maintains its bent toward fundraising. The whole point is not to make profit but to make the business something that allows all of us — drinkers, dancers, musicians, activists — to live in the city comfortably and to keep doing it so brilliantly. **(Deborah Giattina)**

EL RIO
3158 Mission, SF
(415) 282-3325, www.elriosf.com

Obligatory video game outrage

By Annalee Newitz
> annalee@techsploitation.com



TECHSPLIOTATION At this point, the outraged response to the latest installment in the Grand Theft Auto series of video games, *Liberty City Stories*,

is pretty much obligatory. Mothers Against Drunk Driving is lobbying to get the video game rated “adults only” (effectively killing it in the US market, where major console manufacturers won’t support AO games) because there’s one scene in the game where you have the option to drive drunk. Apparently none of the good ladies of MADD have ever played GTA, since if they had they might have discovered that when you try to drive drunk, the video game informs you that you should take a cab. If you do drive, the cops immediately chase you down. Which is exactly the sort of move you’d expect from this sly, fun game, which hit stores last week.

GTA, made by edgy Rockstar Games, is basically a driving game franchise packed inside an intriguing, disturbing, elaborate urban world where you become a character whose life options are all connected to the ability to drive around in various cities. Usually you’re some kind of bad guy or shady character. Think of it as the video game equivalent of a TV show like *The Wire* or an urban gangster flick. What has made GTA so popular among gamers is the way it combines the fun of a driving game with the sprawling possibilities of gamer choice. And I think that’s what nongamers find so confusing — and therefore threatening — about it.

When you jump into a car in GTA, you aren’t rated on your driving skill. You don’t have to stay on a predetermined track. Sure, you have to complete a mission, but you can choose to just drive around insanely, exploring the big worlds of the GTA games, beating up cops and murdering people at random if you want. You can take drugs and get super-speedy or ram a truck into a building.

Liberty City Stories is set inside an alternate version of New York City and takes the player even further into a world of narrative choices. You play a character named Niko, a Serbian war vet who comes to Liberty City to get revenge — or to make peace with his past. Along with several other characters, he’s just trying to get by

in a huge city, but gets sucked into a world of crime and murder along the way. As you get deeper into the game, you realize that your interactions with characters are just as important as running your car missions. You can’t get anywhere without making friends, connections, and plunging deeper into Niko’s troubled past.

If *Liberty City Stories* were a movie, it would have been directed by Martin Scorsese or David O. Russell, and we’d all be oohing and aaahing over its dark, ironic vision of immigrant life in a world at war with itself. But because *Liberty City* is a video game, where players are in the driver’s seat, so to speak, it freaks people out. Earlier installments of GTA-inspired feminist and cultural-conservative outrage (you have the option to kill prostitutes!), and concern over moral turpitude from Hillary Clinton (you can beat cops to death! Or anybody!).

And yet there are other video games out there, like the family-friendly role-playing game *The Sims*, where players can torture people to death in ways far more disturbing than those in GTA. I was just talking to a friend who told me gleefully how he’d taken one of his Sims characters, stuck him in a VR headset, and walled him into a room that only contained an espresso machine. The character kept drinking coffee and playing the headset, pissing in the corners of the room and crying until he died. Other players have reported that you can stick a bunch of characters in the swimming pool, remove the ladder, and drown them. Then you can decorate your yard with their tombstones. That’s not the point of the game, but people can do it.

The reason these horrible things can happen in *The Sims* is exactly the same reason they happen in GTA: these are cutting-edge video games defined by player freedom rather than locking the player into a prescribed narrative loop where veering off the racetrack means “lose” rather than “find a new adventure.” When you give players the option to explore their fantasies, you’re going to get some dark stuff. Yes, it’s disturbing. But it’s also the foundation of great art. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who has just started playing *Liberty City* but has already read all the spoilers for it.

EVENTS SFBG.com

51ST SFIFF CLOSING NIGHT: GONZO: THE LIFE AND WORK OF DR. HUNTER S. THOMPSON

The 51st San Francisco International Film Festival closes with the Vanity Fair Reel Relief screening of *Gonzo: The Life and Work of Dr. Hunter S. Thompson* with all proceeds benefiting the Natural Resources Defense Council. After the film, the night continues for VIP ticket holders at Temple Night Club and Prana Restaurant, and general ticket holders at Club 525. Screening at 7 pm at Castro Theatre, and the parties begin at 9:30 pm. For tickets & info visit Festival website or call 925-866-9559.

May 8 @ Castro Theatre (Castro/Market), Temple & Prana (540 Howard & 1st St), Club 525 (525 Howard & 1st St)
fest08.sffs.org

ATMOSPHERE

Eleven years after becoming the first hip-hop act to put the *Twin Cities* on the map, Atmosphere has grown into one of the most accomplished MC/producer duos around. When *Life Gives You Lemons... is entirely based around fictional narratives that deal with societal issues — many, which revolve around the theme of parenthood.* May 8-9 @ Grand Ballroom at Regency Center, 1290 Sutter at Van Ness
regencycentersf.com

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The fabulous and fun annual concert that benefits the non-profit school’s essential youth music programs, including scholarships, sliding scale tuition grants and STAR (Schools That Aspire to Rock). Blue Bear Live III will be celebrated with musical performances by blues legend Elvin Bishop with an all-star line-up of great Bay Area blues artists and special guests. \$45-\$60, doors 7:30pm, show at 8pm May 9 @ Great American Music Hall, 859 O’Farrell St. btw Polk and Larkin
bluebearmusic.org

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Growing up

By David Carini
> news@sfbg.com

GREEN CITY Arguments about urban sprawl and the need to drastically improve transit services at the Transbay Terminal are driving plans for massive new skyscrapers in the SoMa District. Although the project is still in its initial phase, as many as seven towers — some higher than the Transamerica Pyramid — would surround the centerpiece Transbay Tower.

At an April 30 public hearing on the project at Golden Gate University, about 150 people, mostly developers and architects, voiced their opinions as they listened to the city's updates on the proposal. For the most part, the business community audience wanted buildings as high as possible and felt that even the city's most ambitious proposal, to build a Transbay Tower more than 1,200 feet high — almost twice the height of One Rincon Hill — was insufficient.

"I support raising the heights. By increasing density, we're taking better care of our environment," Rincon Hill resident Jamie Whitaker told the room.

The original plan called for a 550-foot Transbay Tower, but the city wants to double its height to ensure sufficient funds for the Transit Center, the Caltrain extension, and other infrastructure improvements. The project's environmental impact report will study three height options: 850, 1,000, and 1,200 feet. The addition of a couple of hundred feet would raise revenue from about \$150 million to between \$310 million and \$410 million, according to the San Francisco Planning Department.

Although increasing the height of the planned office buildings will bring in more money for other improvements, the increased density comes with transit and quality of life costs. Some worry that the higher population will create an unlivable space.

"Mission Street is turning into a canyon," Jennifer Clary, president of the urban environmental group SF Tomorrow, told the *Guardian*. "Already there are virtually no parks in this side of the city. They're creating a demand for more open space, but they're not fulfilling it."

Although a new park will extend about 11 acres on the roof of the Transbay Terminal, some existing

open spaces may be in jeopardy. If the Transbay Tower is higher than 1,000 feet, it will cast a shadow for part of the day over Justin Herman Plaza and possibly Portsmouth Square.

Even though Proposition K, which passed in 1984, states that new buildings cannot cast shadows on public parks, the city's planning department has the ability to waive that rule. "The law says no new 'significant' shadows, so it's really a judgment call and can be interpreted in a variety of ways," Joshua Switzky, project manager for the San Francisco Planning Department told the *Guardian*.

For example, the city allowed the Asian Art Museum, remodeled in 2003, to cast a small shadow over Civic Center Plaza. "Shadow impacts can be precisely calculated, and we're working to mitigate the impact on parks," Switzky said.

In addition to thoughts on how to keep parks sunny, several ideas to ease congestion were introduced at the meeting, including changing one-way streets, restricting terminal access to public vehicles, installing more bike lanes, and increasing curb width.

According to a 2004 Planning Department study, 70 percent of downtown workers commute using public transit, 17 percent drive, and the rest walk or bike. Sufficient funding has yet to be secured to connect Caltrain tracks to the Transbay Terminal, instead of its present end at 4th and King streets. Either way, the planning department hopes to increase commuters using transit by 6 percent, according to the April 2008 Transit Center District Plan.

"Right now all we have is a huge skyscraper for a bus terminal, and it's not clear if the city will invest the extra money from taller buildings to improve transit," Clary told us.

The planning department estimates it will need an additional \$1.9 billion to connect Caltrain, and if it doesn't reach that goal, SoMa may be inundated by even more cars since there will be no direct commute route from the Peninsula to the new Transbay Terminal offices. In November, California voters will decide on a \$10 billion bond measure to create a high-speed rail line linking Los Angeles to San Francisco at the new Transbay Terminal, the centerpiece of the planned project.

The next public meeting will be held at Yerba Buena Center for the Arts on Thursday, May 8 at 5:30 p.m. **SFBG**

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at 8pm and 10:30pm

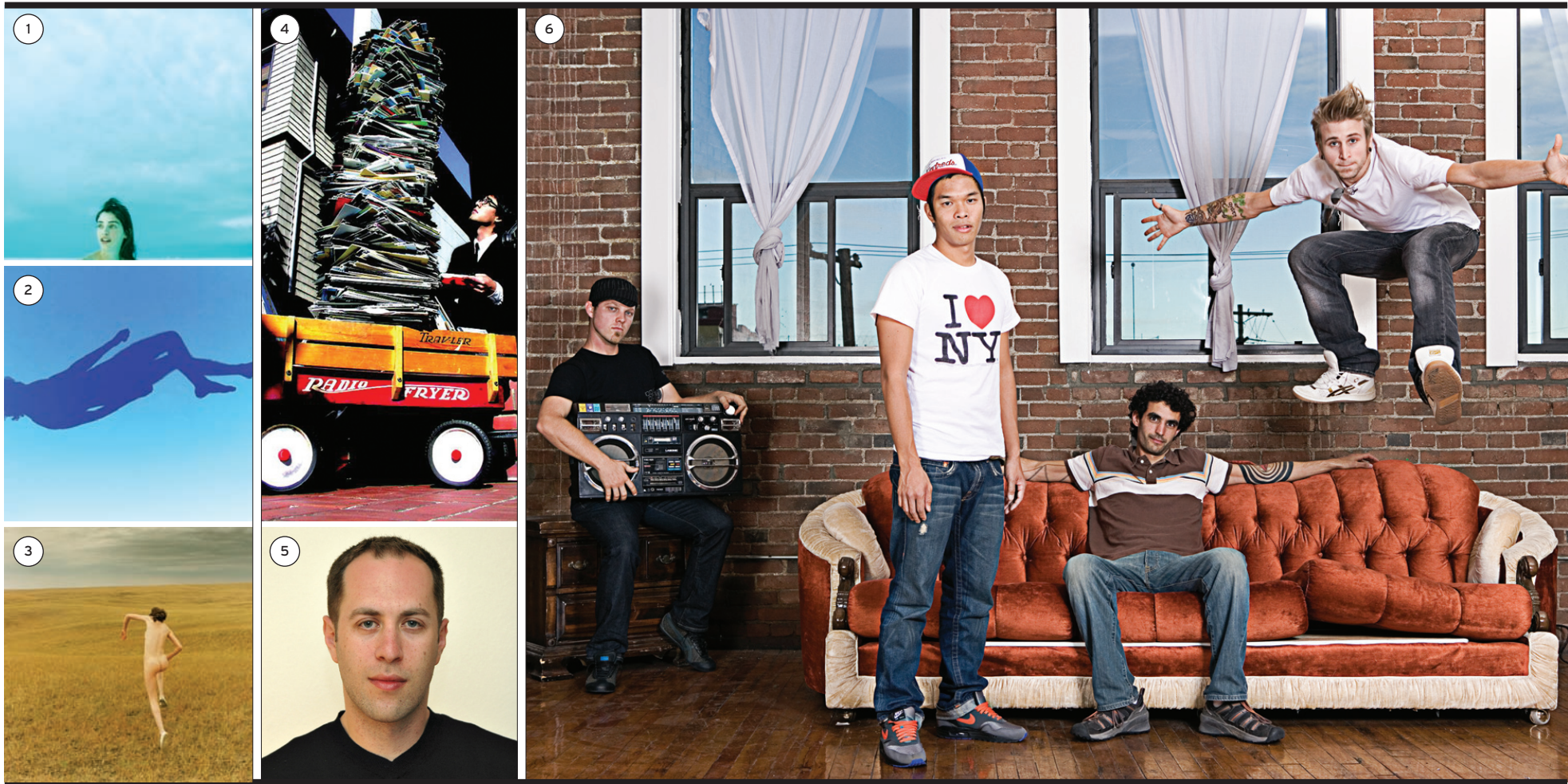
Admission: **Sliding Scale \$10-15** available at the door: or Tix Bay Area on Union Square

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MAY 7-13, 2008

NAKED EYE

By Johnny Ray Huston
> johnny@sfbg.com

Some bloggers call Ryan McGinley facile, yet he's had esteemed critic Vince Aletti in his corner since day one. McGinley knew to squeeze the last drops of Instamatic energy from Polaroid. He made *Index* handsome. His looks at Morrissey fans are handsomer than William E. Jones', if not as resonant as Phil Collins'. His first West Coast solo show, "Spring and Summer By Fall," is partly inspired by nudist and physique mags of yore. As for his influence on others, I've seen McGinley-like pastoral pics by two or three local photographers. The air will be hot at Ratio 3's beer-drenched opening. You can return for a closer look later.

Through June 21
Opens Fri/9, reception 6–8 p.m.
Ratio 3
1447 Stevenson, SF
(415) 821-3371
www.ratio3.org

WEDNESDAY MAY 7

EVENT/MUSIC

The Rumble

As venue-hopping denizens of this great city, we all have our checklists on what makes a good midweek night out. Mine consists of (1) good music, (2) drink specials, and (3) low cover. Enter the Rumble, where rock in all its variety rules the night. With his live show every Friday streaming on the Web, Internet radio guru DJ BAGel Ted might as well be CMJ, Bay Area branch. Blow Up/Robot Rock resident DJ Richie Panic ensures rump-shaking with his blend of electro, glitch-rock, and mashups. Amid this turntable wizardry, California-based OSLO strums measured, plaintive chords in the vein of Interpol. **(Kevin Lee)**

With OSLO, DJ Richie Panic, and BAGel Ted
9 p.m., \$5 (free with online RSVP)
Harlot
46 Minna, SF
(415) 777-1077
www.sonicliving.com/
event/807204

THURSDAY MAY 8

VISUAL ART

"Bonus Map"

Although it amazed children and adults alike, the original Nintendo didn't produce games people would consider fine art. For most, hits like *Mike Tyson's Punch-Out* and *The Legend of Zelda* served merely as eye-glazing entertainment. But local artist Veronica Graham saw more. For her new exhibit "Bonus Map," Graham mimicked the pattern mapping in classic video games with traditional Japanese wood-block prints. Opting for earth tones rather than neon greens and reds, she tiled the walls of CELLspace's gallery with these prints, building a unique, pixelated landscape. **(Alex Felsing)**

Through May 25
Reception 8 p.m., free
CELLspace
2050 Bryant, SF
(415) 648-7562
www.cellspace.org

FRIDAY MAY 9

OPERA

Queenie Pie

Duke Ellington's comic opera *Queenie Pie* started its public life humbly, as a one-hour special commissioned for PBS. It never aired, but the work was continuously expanded, first by Ellington, then by others after his death in 1974. It chronicles the story of a successful Harlem entrepreneur who began her life humbly as the daughter of slaves. The Bay Area's first look at this triumphant addition to the jazz-opera genre comes from Oakland Opera and the Marcus Shelby Jazz Orchestra, in a new orchestration guided by director Michael Mohammed, arranger Marc Bolin, hip-hop theater artist and playwright Tommy Shepherd, and producer Martin Bell. **(Dina Maccabee)**

Through May 25
Preview 8 p.m., \$28–\$35
Oakland Metro Opera House
630 Third St., Oakl.
(510) 763-1146
www.oaklandopera.org

MUSIC

Glitch Mob

"Lazer-bass." "Glitch-hop." "Digital crunk shit." Call it what you want, but it's tweaked, funky, and *verrrrry* deep. Imagine chucking a hip-hop track and into a washing machine full of synthesizers and setting it on "stir-fry" for a couple of hours. The result is a crunchy sonic assemblage filled with rhythmic electro hiccups and grounded by throbbing, pulsating bass. The Los Angeles-based four-some Glitch Mob leads the genre. As individuals, Glitch Mob's members are accomplished artists. Together, they make like Voltron and fuse into a super-team that composes relentless, booming amalgamations on the fly. **(Lee)**

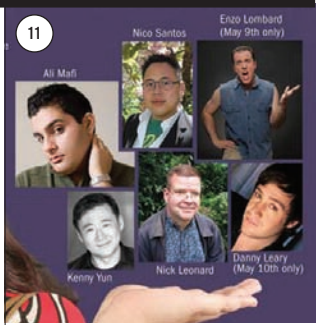
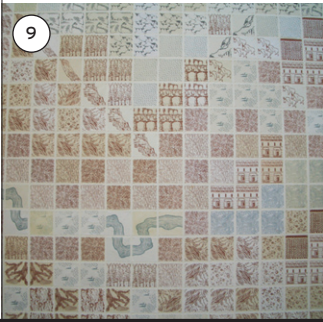
With Flying Lotus, Lazer Sword, and Shane King
9 p.m., \$20
Mighty
119 Utah, SF
(415) 762-0151
www.theglitchmob.com

FILM

Contempt

You don't need a tiny plastic straw to puncture the gorgeous surface of *Contempt*'s Capri setting. Brigitte Bardot will do it for you in a performance that transcended her sex-kitten image and mined emotional depths otherwise ignored by director Jean-Luc Godard's mouthy and hurried movies of the era. Making a triumphant return to the Castro Theatre, this 1963 tragedy has it all: bold views of statues and seascapes, Jack Palance hamming it up with Hallmark-card wisdom, and Fritz Lang famously and sarcastically holding forth on the best use of Cinemascope. Call me a masochist, but I have nothing but admiration for *Contempt*. **(Huston)**

7 and 9:15 p.m. (also 2:30 and 4:45 p.m., Sat, Sun, and Wed)
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com



COMEDY

**“Five Funny Females/
Five Funny Fags”**
Comedy wasn’t made to be politically correct. Indeed, good comedy unveils truth that has been hidden by the undying need for acceptance. Enter “Five Funny Fags,” a new comedy show hosted by New York comedian Susan Alexander. The show plays off the bonds between fag hags and gay men, who love shopping and becoming back-up sperm donors. The show is an offspring of the popular “Five Funny Females” show, but takes aim at the lives and hilarious encounters of five gay comedians: Ali Mafi, Nico Santos, Enzo Lombard, Kenny Yun, Nick Leonard, and Danny Leary. **(Jamilah King)**

Also Sat/10
“Funny Females,” 8 and 10 p.m.;
“Funny Fags,” midnight, \$20
Purple Onion
140 Columbus, SF
(415) 956-1653
www.myspace.com/
5funnyfagslive

**SATURDAY
MAY 10**

MUSIC

Mike Relm
If I had to pick one person to bring quality turntablism to the masses, Mike Relm would be the one. For starters, the San Francisco native has a seasoned hustle touring with the Blue Man Group to exotic locales like South Dakota and all points Middle America. I saw him at a small Chicago venue two years ago, and while his deft handling of the ones and twos and synched video juggling were impressive, it was the unassuming Bible-salesman garb that got me in the end. He deserves to headline, geek glasses and all. **(Emma Rae Lierley)**

With DJ Vin Sol
9 p.m., \$15
Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com

EVENT/VISUAL ART

**“SF Camerawork’s 2008
Portrait Party”**
I’m a sucker for cheap photo portraits. In fact, the kitschier, the better — there’s nothing quite like a Fisherman’s Wharf matte job that allows you to loom over City Hall like Godzilla. But for the sake of Mother’s Day (and fundraising), the folks at SF Camerawork came up with a more attractive idea: custom family portraiture by fine art photographers such as Jay Blakesberg (who photographed Iggy Pop), Jessamyn Lovell (whose work connects with the familial theme), and others. You can stretch the definition of family. The photographers will help you redefine portraiture. **(Huston)**

Through Sun/11
10 a.m.–5 p.m. (call for reservations)
Left Space Studio
2055 Bryant, SF

“Ever thought about going on tagging sprees with your grandpa?”

(415) 512-2020, ext 102
www.sfcamerawork.org

MUSIC

**Root Exchange: Nice Guy Trio
with Ben Goldberg and John Schott**
Few jazz improvisers put their influences to work with such consistent brilliance and care as guitarist John Schott and clarinetist Ben Goldberg, whose local tradition-minded projects include the gritty, soulful Dream Kitchen and the mischievous, crystalline trio Plays Monk (as in Thelonius), respectively. To kick off the “Nice Guys +1” series, a monthly residency at the Red Poppy, Schott and Goldberg join Nice Guy Trio members Rob Reich, Darren Johnston, and Daniel Fabricant to form Root Exchange, an assemblage with utterly unlimited promise for ecstatic improvisation, electric musical connections, and poignant reverence for the artists that inspire them. **(Maccabee)**

8 p.m., \$10–\$15
Red Poppy Art House
2698 Folsom, SF
(415) 826-2402
www.redpoppyarthouse.org

**MONDAY
MAY 12**

MUSIC

Efterklang
What happens when the horns and folk of Sufjan Stevens blend with the strings and arrangements of Icelandic band Sigur Ros? Welcome to the alluring orchestral-electronic pop sound of Danish band Efterklang. “Efterklang” is Danish for “after noise” or more casually, “reverb,” which describes the sort of sonic manipulation featured in last October’s *Parades* (Leaf/Rumraket). The album features a warm, enticing collection of tracks such as “Mirador,” which sounds like older Clap

CONTINUES ON PAGE 24 >>

(1) *Laura*; (2) *Blue Falling*, and (3) *Running Field* by Ryan McGinley (see “Naked Eye”); (4) Mike Relm (see Sat/10); (5) Adam Mansbach (see Tues/13); (6) Glitch Mob (see Fri/9); (7) Sarita Cannon in *Queenie Pie* (see Fri/9); (8) “SF Camerawork’s Portrait Party” photo by Laura Eanes (see Sat/10); (9) Detail from Veronica Graham’s “Bonus Map” installation (see Thurs/8); (10) Nice Guy Trio (see Sat/10); (11) “Five Funny Fags” (see Fri/9); (12) Cloud Cult (see Tues/13); (13) Still from *Contempt* (see Fri/9)

QUEENIE PIE PHOTO BY RALPH GRANICH

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SCHUYLER FISK

MOLLY JENSEN

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KATE WALSH

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SATURDAY MAY 17 9:30PM • \$20/\$25 (SONGWRITER)

JAKOB DYLAN

SUNDAY MAY 18 8PM • \$20/\$25 (SONGWRITER)

JAKOB DYLAN

TUESDAY MAY 20 8:30PM • \$10 (INDIE)

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JESSICA FICHTO

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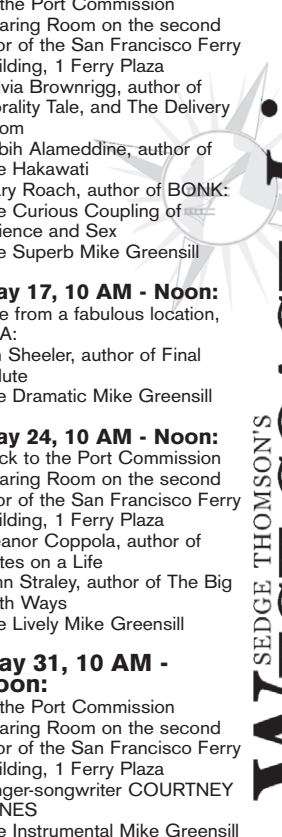
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SAT, 5/17 AT 7:PM
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WED, 5/21 AT 8:PM
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floor of the San Francisco Ferry
Building, 1 Ferry Plaza
Eleanor Coppola, author of
Notes on a Life
John Straley, author of The Big
Both Ways
The Lively Mike Greensill

May 31, 10 AM - Noon:
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Building, 1 Ferry Plaza
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JONES
The Instrumental Mike Greensill

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PICKS CONT>>

Your Hands Say Yeah, and the soaring, vocals-powered “Caravan.” When not performing, Efterklang runs its own record label Rumraket, featuring mostly electronic pop from the United States, Japan, Iceland, and Scandinavia, but also includes the Danish art rock of opening act Slaraffenland. **(Lee)**

With Slaraffenland and Winterbirds
9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

TUESDAY
MAY 13

EVENT

Adam Mansbach

Ever thought about going on tagging
sprees with your grandpa? Maybe
getting into an intergenerational
turf battle with the parents? Family
— and culture — can just be like
that sometimes. Poet and performer
Adam Mansbach is back with his
second novel, *The End of the Jews*
(Spiegel and Grau, 2008). And what
better place to give a reading than
the Jewish Community Center?

Mansbach's books are known for their provocative titles as well as their content: witty and comical takes on race and the hip-hop generation. His protagonists are usually race traitors with a predilection for spray cans and social drama. **(King)**

8 p.m., \$8
Jewish Community Center of San
Francisco
3200 California, SF
(415) 292-1200
www.jccsf.org

MUSIC

Cloud Cult

Indie pop-rockers Cloud Cult have a head-in-the-sky, airy sound, but their feet are firmly planted on Earth. Group leader Craig Minowa founded a nonprofit “green” record label to release the band’s music in 1997.



For their last seven albums, all the packaging materials were made from recycled stuff and all the profits were donated to environmental charities. But their lyrics hardly touch on political issues, and they don't preach about global warming from the stage. Instead, they stretch for the extraordinary by pairing live painting with the music, then auctioning off the completed work at the end of the set.

(Felsinger)

With Kid Dakota and Love Is Chemicals
9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST Gina Borg

TITLE *Winter*

THE STORY “The perception of every color is dependent upon what sits next to it. I try to slow down the rate of change from the center outward. This piece is also about expansion and contraction (it has a rate of change which parallels the change in color).”

BIO Gina Borg was born in Sacramento and attended college in Santa Cruz and Boston. She moved to San Francisco in early 1996. Some of her influences include Giotto, Piero, Velasquez, Piet Mondrian, Paul Klee, Albert Pinkham Ryder, Philip Guston, Agnes Martin, Pierre Bonnard, and Vija Celmans.

SHOW "Gina Borg," through May 31. Thurs.–Sat., noon–6 p.m. (and by appointment). 965 Mission, suite 120, SF. (415) 281-3770, www.jancarjones.com

WEB SITE www.ginaborg.com



What you gonna do when bounty hunter Zachary Kane comes for yo' ass, sucka? From the looks of things, fighting back is not an option.

Go Daddy-o!

CULT FILM STAR Veteran actor Robert Viharo apparently doesn't like talking about the shlockier stuff in his résumé. Of which there is a lot — although maybe no more than typical for any long-term Hollywood player who didn't reach that plateau where one can be picky.

For each prestigious film he was involved in — *Romero* (1989) with Raul Julia, television's *Evita Perón* (1981) with Faye Dunaway, even 1967's endlessly campy but hugely popular (even before gay people were invented) *Valley of the Dolls* — there were gigs of lesser repute. He guest-starred in network series from good (*Hill Street Blues*, *The Fugitive*, *Kojak*) to iconically beyond-good-and-evil (*Dark Shadows*, *The Mod Squad*, *Starsky and Hutch*, *The A-Team*). He appeared in independent features both cool — notably *Over-Under*, *Sideways-Down*, SF collective CineManifest's forgotten agitprop 1977 feature — and crappy. The following year in *The Evil*, he got electrocuted by Victor Buono as a

cackling Satan.

Ironically, the very private Los Angeles resident's son is East Bay "Thrillville" impresario Will Viharo, a man who *looooooves* his retro shlock. Expressing filial affection — if perhaps not exactly as dad might prefer — Will "The Thrill" presents two of pop's prime '70s big-screen vehicles in a Thrillville "Papa-Palooza" at Oakland's Parkway. Neither assignment likely thrilled a Lee Strasberg-trained Actor's Studio protégé who had hoped his career would turn out more Brando and less *CHiPs*. But they're both fun throwbacks that he brings considerable presence to.

Return to Macon County (1975) has him as a Georgia cop in pursuit of hot-rodders who royally ticked him off: then-unknowns Nick Nolte (Bo) and Don Johnson (Harley). This quasi-sequel to the 1974 hicksville hit *Macon County Line* (which featured Max "Jethro" Baer Jr. as Viharo's equivalent) is a larkier affair, all '50s nostalgia, wacky car chases, homoerotic

undercurrents (when Bo gets a girlfriend, Harley bristles), and dialogue like so: "Arrright, skin 'er on back, Jack, and don't talk back!"

Viharo got the too-rare chance to carry a movie in 1977's *Bare Knuckles*. Los Angeles bounty hunter Zachary Kane, clad in shiny leather and tight denim throughout, is friendly-to-flirty with every street denizen, including tranny hookers — yet he kicks snarling leatherman ass in a gay bar scene. Message: sure he's hep, but still a *man*, muthablowahs! (Even if in private moments he assumes the lotus position to play the flute.) Kane rescues a mistress (Sherry Jackson) from her abusive sugar daddy ... in a Pizza Hut parking lot, no less. Naturally she ends up menaced by the ladykiller (Michael Heidt) Kane is hunting down, psycho son of a Hollywood socialite mother ("Bring me another double Bloody!") resented both for commencing and ceasing incestuous relations.

Thespian (*Gidget Goes Hawaiian*, *Green Acres*) turned occasional director (1975's *Ilsa: She Wolf of the SS*) Don Edmonds here combines blaxploitation-style action with proto-slasher horror. But the centerpiece is Viharo Sr. With frizzy 'do, thick 'stache, and middling fitness (despite a training montage), he's like a more realistic *Looking for Mr. Goodbar* take on Burt Reynolds, then riding high on big-budget versions of *Bare Knuckles* and *Macon County*. Kane is hard-boiled sexy ("I'm in a rough business! I don't need a woman tellin' me how to do it!"), but you'd best get an STD check after sharing that hot tub.

Robert Viharo ditched commercial gigs by the early '90s, eventually finding worthy screen work again in Rob Nilsson's improv-based "9@ Night" series, which premiered in recent years at the Mill Valley Film Festival. With tenderness and rage, he plays the homeless Malafide, who as much as any character connects all nine films together. The whole cycle is expected to play Bay Area theatres this fall, an occasion the actor might even be willing to comment on.

But don't expect him to show up for "Papa-Palooza," where his vintage visage shares the bill with the live Twilight Vixen Revue. (Dennis Harvey)

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THE MIX

- (1) Ellen Allien beaming Berlin down, XLR8R anniversary, Mighty
- (2) Alex Under freaking the knobs, Kontrol, End Up
- (3) Mario Kart (Wii), and all of the outbursts of expletives it causes
- (4) Watching *Road House* — again
- (5) Yo! Majesty, Slim's



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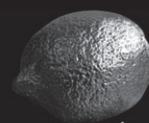
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music

From left: “Edu-core” preachers BloodHag spread the gospel of science fiction — and metal — to the masses at three gigs this week; veteran Chicago-by-way-of-Hawaii band Poi Dog Pondering plays the Great American Music Hall; and Fern Knight’s Margaret Wienk weaves elfin folktales at the Hemlock Tavern. | PHOTO OF BLOODHAG BY LILLY WARNER; PHOTO OF FERN KNIGHT BY ALISSA ANDERSON



Rhyme and Reason

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER “All rap is, like, ‘I’m rapping like a brain-damaged grandpa.’ All this ‘I’m so rich and ate so much. I’m not running on this beat, even if I have to.’ It’s arrogance — that’s the style these days. Y’know, savvy and wit still show up once in a while in this modern rap, but, uh, style, discipline, such things, are fucking gone.”



Best to just jump out of the way of the barreling train o’ thought when the engineer is Adam Drucker, a.k.a. Doseone, a formidable, motor-mouthed MC in his own right — Subtle semiotician, Anticon collective co-padre, and a legendary freestyle battle rapper who went up against the then-raw Eminem at Cincinnati, Ohio’s Scribble Jam all of a decade ago. Add more descriptors to that shrooming list of credentials: teacher, mentor, succorer of aspiring word-slingers.

When I called Drucker last week, he was thwack in the middle of evaluating the freestyle rap class of Oakland kids at Youth Movement Records. Drucker went in a couple months ago to talk about rap. “I

didn’t really have an idea if I was gonna be, like, a white man coming in with a lot of unusable knowledge, because if they weren’t even in touch with recording equipment there wasn’t a lot I could tell them except funny stories about rappers they don’t know because they’re too young,” he told me. Instead he walked in, and, he says, “I’m like, ‘Uhhh,’ while the guys who run this thing are trying to talk to me, and the whole time I’m looking at the cipher and I’m like, ‘Oh, shit, I wanna go rap!’”

All right, then. As Drucker confessed, “freestyling is a zen thing — you can’t really teach it,” but he’s quick to add that “it *will* take these kids from rap writers to vocal personalities.” YMR, at the very least, teaches the kids Reason software, how to make beats, and even better, records them. And in addition to his critiques, Drucker handed each student a “pivotal rap record to take home and memorize for the summer.”

He was particularly psyched when one of the kids, a promising rapper and vocalist, started singing “5 O’Clock Follies,” word for word, from the Freestyle Fellowship LP he gave him: “I was like, ‘Wow, there you go.’ I did one good thing, that’s for sure.”

Even as Drucker is effecting change, his main project Subtle has been going through switch-ups of its

own: take, for instance, the group’s new album, *Exiting Arm* (Lex), the latest installment in the mythical adventures of Drucker’s alter ego, Hour Hero Yes, which displays a softer, gentler, dare I say, even cunningly subtle side of Subtle, with Drucker doing more singing than slanging.

“It likes you, this record,” he said happily, before quickly qualifying that thought. “Actually this isn’t a pop record. I’m not singing out about making out with three girls in one night on this motherfucker. There’s more doors and windows to a song. Things seem simpler. The tempos are more accepting — you’re not behind all the time.”

Even Subtle survivor and onetime Amoeba Music hip-hop buyer Dax Pierson has weighed in positively on the new recording, reported Drucker, saying that it’s the happiest Pierson’s been with a Subtle record since the accident that left him a quadriplegic. Drucker said Pierson took control of “Gonebones,” playing autoharp, creating basslines, singing, beatboxing, and programming drums.

Still, with Vanilla Ice back in the news and Mariah Carey at the top of *Billboard*’s R&B/hip-hop charts, it’s hard not to follow Drucker’s choo-choo concerning the dubious state of hip-hop — just ask the Oaklander about Nas (“He talked about the streets and being gangsta, and he was on the verge of becoming

a rapping man’s rapper, five mics, rap incarnate, and then he had to choose and he became the lesser of the two. He became the guy in the Versace pants.”). But his disillusionment hasn’t stopped Drucker from continuing to apply the core hip-hop tenets — contrived or no — that he forged as a young fan to his music.

In case you were wondering, those beliefs include: (1) the thing where “you were always in the dark in a park and you hafta be ready to fucking fight for the meat on the hide — this battle mind,” (2) “You can’t do the same thing twice — that’s for old people and studio gangstas,” and (3) “Steal, steal, steal. But you do it with fucking respect — you want to be accountable for that shit, and you want to be able to see those people and somehow possibly say, without feeling like a douche-bag, ‘You inspire me. I made music out of *your* music.’”

Hell, Drucker added merrily, “It’s just a large-form steal. There are no boundaries. Unfortunately it’s a little annoying sometimes, but mostly all’s fair in love and hanging out with me.” **SFBG**

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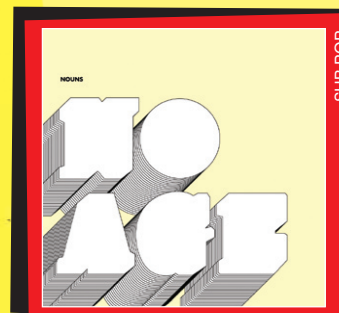
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Singing the cyber blues

Less the “black Björk” than heir to Arthur Lee’s black rock throne, Janelle Monáe preps for blastoff

By Kandia Crazy Horse
✉ a&cletters@sfbg.com

Afrofuturism began in earnest with those “20 odd Negroes” brought to Jamestown. Truly, long-ago Africans brought to New World shores invented modernity on the fly, animating poet John Masfield’s “The Passing Strange”: “*Out of the earth to rest or range / Perpetual in perpetual change / The unknown passing through the strange.*” Its Afrofuturist manifesto, along with Paul Laurence Dunbar’s oft-quoted “We wear the masks ...” and misanthropic Afrohippie Arthur Lee’s newly reissued *Forever Changes* (Rhino, 1967), are twisted, beautiful suicide notes. The sons of Arthurly, black and white, have been legion, but now, as Lee’s masterpiece celebrates its 40th anniversary, a potent daughter steps forth in jitterbug pompadour and saddle shoes to reflect his jet rock sighs back across pop light years: Janelle Monáe.

Atlanta’s Monáe — by way of Wyandotte County, Kan. — seems like the freak of every week. She seems beyond space oddity, a

quirkiness that has had her dubbed the “black Björk” — although not the new heir of Labelle or David Bowie protégé Ava and her space-glam Astronettes. Monáe restores the sacred feminine to the techno bush, wailing on viral single “Violet Stars Happy Hunting”: “I-I-I-I I’m an alien from outer space / I’m a cyber girl without a face, a heart or mind / ... see I’m a slave girl without a race / On the run cause they’re here to erase and chase out my kind ...” Her EP, *Metropolis Suite*, arrives in June, and her debut, *Metropolis* (both on P Diddy’s Bad Boy/Atlantic imprint), co-executive produced by OutKast’s Antwan “Big Boi” Patton, drops in September, both primed to serve as the latest essential texts for all youngblood black rockers/rockettes who hope that Arthur Lee dying for their sins was enough to pay the original African, psychedelic Pied Piper: Dionysus.

Metropolis is powered by Monáe as faceless, limbless, cyber-blues mama: a sepia version of the golden droid Hel from Fritz Lang’s 1927 dystopic Weimar classic *Metropolis* mashed up with self-willed mod-

ern savage Josephine Baker. Those calling Monáe a “black Björk” are missing the boat — and that boat would be the Amistad — and forgetting her less likely foremamas beyond the self-evident Baker, Nona Hendryx, and Grace Jones — such as Stevie Wonder’s late first wife, Syreeta Wright. Yet my recent retreat with Lady Syreeta’s first two Wonder-produced solo long-players has been something of a revelation: the limited edition reissue of *Syreeta/Stevie Wonder Presents Syreeta* (Hip-O Select/Motown, 2006) shows Monáe’s preternatural shade dancing through Syreeta’s highly romantic, space-rock take on “She’s Leaving Home” with Wonder as *deus ex* Moog, and such strange gems as “Your Kiss Is Sweet,” and its reprise, “Universal Sound of the World.” Lovely ’Reeta deserves reinvestigation as the Afro-baroque yin to Grace Jones’ Afro-punkette yang.

Speaking of vital ancestry, Maurice White’s crucial Afrofuturist black rock outfit received tribute with 2007’s *Interpretations — Celebrating the Music of Earth, Wind & Fire* (Stax). Par excellence, the current space-rock revivalists’ badass Matrix and musical version of MLK-meets-Malcolm 2.0, Me’Shell NdegeOcello, shows Monáe the way to love on “Fantasy,” a cover surely approved by Cee-Lo. Opening with a fiery guitar lick fit to rival Lee’s “Alone Again Or” in menace and dread as well as a shout-out of love and understanding (in sound) to the brothers and sisters in Iraq’s killing fields,



“Alien girl” Janelle Monáe travels across pop light years on her debut, *Metropolis*.

“Fantasy,” NdegeOcello’s radical reconstruction, is a single-song masterpiece delivered in stentorian cyber-affect.

As Monáe’s *Metropolis* aspires, it builds an almost unscalable mountain for black rock artists to leap in a single bound. The She-droid summons black Atlantis, expressing the very crux of the “20 odd Negroes” and their American descendants’ existential crisis — the very reason why we *all* perpetually want to take a ride on that ship Fantasii — intoning in deadened tones, “Every man has a place,” while fading to black. Even though Sahelian falsetto Phillip Bailey

appears nowhere to hit That Note, an exhilarating soprano channeling Syreeta Wright steps into the breach for Hendrix’s sacrificed Stratocaster. Hi-ho niggaz! Now, *that’s* passing strange into the stratosphere, “*where other kind that has been in search of you*” await with healing alien embraces. Here be Dragons of Zynth and ATLien rock, replicants from outta ouro-boroughs like the vainglorious Monáe in the relentlessly hybridizing black Atlantic, breaking microchips off the old block to highlight yet another way to blue — and effect a funky space reincarnation. **SFBG**

ELBOW ON THE TABLE

“Darling, is this love?” asks Elbow’s Guy Garvey quietly in the middle of “Starlings.” He is answered by a deafening blast of horns, an apocalyptic brass rejoinder meant to warn the world of an oncoming storm of romantic uncertainty. What kind of universe renders the joys of love as equal parts worry and wonder? One that has fallen in and out of obsession — a planet of newly born babies, lost lovers, and fallen friends. Elbow brings this cast of characters and plots to life with *Seldom Seen Kid* (Polydor), its first album in three years, a study in carefully crafted atmospherics that intrigue without descending into melodrama.

Elbow began 17 years ago when the members met in college at Bury, England. They moved to Manchester and proceeded to release a series of critically lauded EPs before offering up 2001’s *Asleep in the Back* (V2) followed by *Cast of Thousands* (V2, 2004) and *Leaders of the Free World* (Fiction/Geffen) in 2005. Along the way, the group became famous for clever, multilayered orchestral pop music and the evocative storytelling of Garvey’s lyrics. For *Seldom Seen Kid* — a tribute to late singer-songwriter and friend of the band Brian Glancy — Elbow created the album on its own in a Salford, England, studio, giving production credits to keyboard player Craig Potter.

While the so-called concept album can easily be construed



as pretentious endeavor, nowhere is it more appropriate than with Elbow. Using ambient noise between sweet lulls and stark melodic layers, *Seldom Seen Kid* invites listeners to poke around its aural library and browse for stories until they find one that suits them. On songs like “Grounds for Divorce,” heavy, churning riffs buoy Garvey’s wary summation of the dangers

embedded in a typical day of British life. “There’s a hole in my neighborhood down which of late I cannot help but fall,” Garvey explains in the track, making pointed reference to a local pub and the lure of drowning daily concerns in a pint glass.

Not that Elbow’s world is a completely dark land: for every glum reminder, there are moments of bliss, domestic and otherwise. “Audience with the Pope” is a tongue-in-cheek litany of overstatement, during which Garvey attests that he’s “saving the world at eight / But if she says she needs me / Everybody’s gonna have to wait.” Whether examining the victories and failures of life or swooning under the charms of love, *Seldom Seen Kid* spins a smartly crafted series of vignettes that keep Elbow in the upper echelon of thinking-person’s rock. **(Kate Izquierdo)**

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and teacher’s — mind

Toshio Hirano spreads the C&W gospel

By Nathan Baker

> a&eletters@sfbg.com

Ask Toshio Hirano how he discovered honky-tonk music and he replies with the question: “How much time do you have”? It’s not a simple answer and he explains his transformation from fanatic to performing artist the same way a musician might discuss the development of recording techniques from the Edison cylinder to digital audiotape. Hirano is part teacher, anyway — and part student — still discovering his roots at age 57.

His audiences can be divided into two camps: faithful veterans and incredulous newbies. No doubt the newbies are brought to gigs with reassurances akin to “No, really, it’s good.” They enter the bar together, and Hirano is onstage doing one from the repertoire: maybe it’s Hank Thompson’s “Humpty Dumpty Heart.” Hirano’s vocal twang, inflected with his Japanese accent, wraps around the hillbilly syllables of the song as if his native Tokyo were an Appalachian homestead. Meanwhile his acoustic guitar, with its jangling hammer-ons, rattles over the chord changes like a train passing over railroad ties, convincing the audience that this is no novelty, but an authentic piece of Americana. The believer looks eager: “Are you feeling this?” Hirano has already charmed the first-timer, who inevitably wonders, “This is crazy. What’s his deal?”

Japan was awash with American records during the early 1960s, and although Buddy Holly and Elvis Presley held sway in the schoolyards, it was Hank Williams, Bob Dylan, and the Kingston Trio who captured Hirano’s imagination. From there it wasn’t a far leap to his first bluegrass record — by the Country Gentlemen — which he could only acquire from a specialty shop. “It was a funny feeling [to be] listening to music that not a lot of people knew,” he confessed on a recent Saturday afternoon, flanked by a wall of used books at the Mission Creek Café. “I felt cool.”

The galvanizing moment in his early education came in 1972 when a friend lent him a Jimmie Rodgers record. “On the cover he was lean-

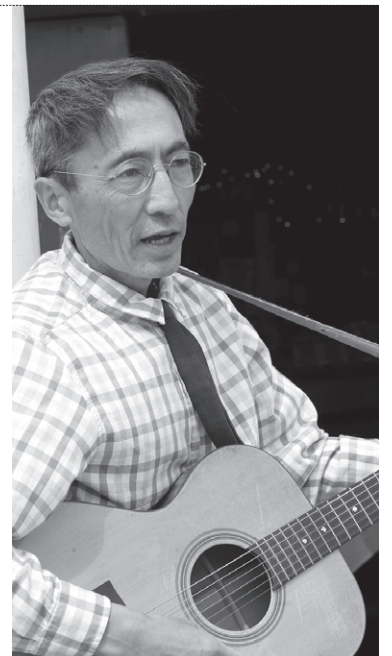
ing over a Cadillac with a cowboy hat, looking so good,” Hirano remembered. “It was recorded in 1928, before Hank Williams and before Bill Monroe.” Rodgers’ reading of “Peach Pickin’ Time in Georgia” was the Big Bang for Hirano, an event that still roars 35 years later. “When I play any songs the sound of Jimmie Rodgers is in there,” he explained. “I would not be singing Hank Williams without Jimmie Rodgers. Every song fits on the foundation of his sound.”

In 1975, on his 24th birthday, Hirano arrived in Atlanta, Ga., an employee in a Japanese mushroom enterprise. “I don’t believe in God in the religious sense but I do believe in fate,” he offered as a way to sum up his American life, a pilgrimage of sorts cast with fortuitous acquaintances and serendipity. It wasn’t long before his mushroom interest went south, and facing an expiring work visa, Hirano chanced into a job as the maître d’ in Music City’s first Japanese restaurant, where he routinely catered to Nashville’s biggest country stars.

Three years later Hirano was enrolled in a guitar course in Red Wing, Minn. — a town bisected by Highway 61, he notes. At the end of the term, the class held a party where everyone had to play a song. “There was a punk rock guy from San Antonio in the class and he said, ‘Toshio, did you just play Hank Sr.? You have to come to Texas.’”

Once installed in Austin, Hirano busked on the streets and played gigs his friend arranged. “I never thought about performing until he encouraged me,” Hirano said. But an Asian man playing old-time country standards in Texas attracts a kind of attention that is not altogether genuine. “I was overly welcomed. I was only playing Jimmie Rodgers in cafes, and they treated me like a big star.” He simply wanted to share the music he loved, but the novelty of his act became a burden.

San Francisco promised freedom from celebrity, and from audiences for whom country music is a birthright. “I started feeling, wow, I’m reintroducing old American music to Americans.” Ultimately this role evolved into a neat byproduct of his act. “My original pleasure is still the



Where Jimmie Rodgers, Highway 61, Tokyo, and the San Francisco folk scene meet: 57-year-old Toshio Hirano.

GUARDIAN PHOTO BY NEIL MOTTERAM

same,” he continued. “Every time I sing an old country tune, I just feel so good.” Now his satisfaction is in part due to the torch he bears for America’s musical heritage, “If [the audience] likes the songs, I tell them, ‘Buy Jimmie Rodgers.’”

The exchange goes both ways. Hirano, a self-confessed guitar amateur, learns songs based on suggestions from audience members. On any given night, he and his band — bassist Kenan O’Brien and violinist Mayumi Urgino — play 25 songs, less than half by the Blue Yodeler. Hirano has yet to perform the one original song he has written in the 40 years since he first picked up a guitar.

There’s something utterly refreshing about an artist with nothing to sell. Hirano’s only ambition is to keep his once-a-month gigs at Amnesia and the Rite Spot, where the pass-the-hat informality is infectious and the singing is as authentic as an early Victrola recording. A performer for whom authorship is foreign and attention is baneful, Hirano finds his fulfillment in participating. “I am fortunate to have run into this old music,” he told me, grinning. **SFBG**

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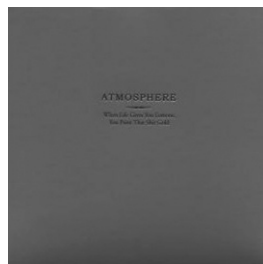
grooves



MADONNA
Hard Candy
(Warner Bros.)

Not distinctly Timbaland, Timberlake, or the Neptunes — *Hard Candy* is also certainly not Madonna. Indeed, the Material Girl's 11th release — an overproduced 12-track dancer shuffling between electronic and hip-hop — offers so few traces of Madonna that it sounds like the pop queen, growing tired of the tedious beats, was the first to bounce from her own party. We've gone from "Who's That Girl" to *where's* that girl. The lead-off single, "4 Minutes," is so processed it's often difficult to determine who's singing on the Ma-Timba-Lake threesome, save for Madonna's far-too-repetitive "tick-tocks." Other glaring absences include skilled metaphors and narrative — and the thoughtful social commentary of albums past. On the funky opener "Candy Store," Madonna stocks uninspired lyrics with a litany of confections: lollipops, chocolate kisses, and Turkish Delights. This and subsequent tracks do little more than address such timely topics as "sex is hot" (the manic "Give It 2 Me"), "dance is freeing" (the synth-hop "Heartbeat"), and "relationships are difficult" (the hip-pop love letter to her Guy, "Miles Away"). At least Madonna manages to solve a few riddles by translating common expressions like *te quiero* and *mucho gusto* on the guitar-driven "Spanish Lessons." If only she took such care on "La Isla Bonita," we could have all slept easier these last dozen years.

The sonic departures do lead to two gems: "Voices," an S-M track with Moby-esque orchestration, and "Devil," which is well dunked in the Massive Attacked, trip-hopped water vats. Still, one wonders, who has the mother of reinvention truly morphed into this time around: a Timbafan, Justinian, or Neptunianist? Her Madgesty owns up to her identity crisis on the disco track "She's Not Me." But when will Madonna wanna be herself again? **(Joshua Rotter)**

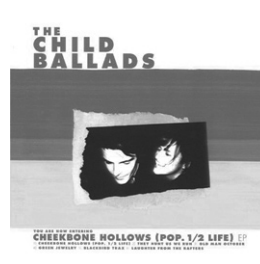


ATMOSPHERE
When Life Gives You Lemons, You Paint That Shit Gold
(Rhymesayers)

Poor Slug. Dude rarely gets credit for being one of the great storytellers of the past decade, a prime influence on a generation of MCs, and the man who made emo a part of anguished, emotionally resonant hip-hop. Instead, his critics nitpick about him not being enough of a linguist — his words tend to be plainspoken and direct — and rapping about women too much. *When Life Gives You Lemons, You Paint That Shit Gold*, Slug's latest opus with longtime producer Ant, probably won't satisfy the haters, especially since virtually every song revolves around introspective thoughts and thorny relationships. On "Your Glasshouse," he's drunkenly throwing up in the toilet, trying to tune out the rest of the world. He tells of a baby mama stuck in a dead-end job on "Dreamer," and he romances a tired waitress on "You," rapping, "With a smile like that, I gotta flirt / Girl, you just look like you just got off work."

At his best, Slug illustrates working-class lives with realism and sympathy. He's no intellectual full of ivory-tower ideas, trying to organize his friends to overthrow the shitstem — or the music industry. He's just a regular guy talking about the people around him and how they struggle to lead meaningful lives. **(Mosi Reeves)**

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THE CHILDBALLADS
Cheekbone Hollows (Pop. 1/2 Life)
(Gypsy Eyes)

Once upon a time in the mid-1990s, there was a band called Jonathan Fire*Eater. Their Lower East Side-approved sound was a seemingly incongruent mix of *Sticky Fingers*-era Stones and their drug-fueled feral growl, and a jing-jangling, carnivalesque quirkiness that added a thrilling yet frantic sense of unpredictability. Eventually JF*E fell victim to the rock cliché of disbanding immediately after the release of its major label debut. And while three members went on to form the indie darlings the Walkmen, troublesome lead vocalist Stewart Lupton vanished into the flux of the deep, dark city. Fast-forward a decade and welcome the Chidballads, the newest paired-down offering from a newly unearthed Lupton, who — despite salacious rumors about his mysterious whereabouts — had abandoned the world of rock for a literature degree.

On the Chidballads' debut EP, *Cheekbone Hollows (Pop. 1/2 Life)*, the snarling in-crowd rock vibe once associated with JF*E is replaced by a dusty, Dylan-like twang that's more roadhouse than divey hipster bar, and lyrics that are closer to urban poetry than his previous cryptic, pseudo-intellectual musings. Here, Lupton — with the help of covocalist and multi-instrumentalist Betsy Wright, drummer Hugh McIntosh, and guitarist Judah Bauer — shows a soulful and refined sense of songwriting, one that first emerged on JF*E's potential-rich *Songs for Lambs*. **(Hayley Elisabeth Kaufman)**

THE CHILDBALLADS
With the Kills
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STEBMO Stebmo (Southern Lord)

Stebmo — a mostly instrumental, partly jazz project overseen by Seattle session keyboardist Steve Moore — opens like an Imax film. Panoramic piano chords create a brief tableau before the band cuts to a loping groove. Crunchy guitars and earthy string pads glide past the edges of the frame. What follows — with pop allusions roaming from "Linus and Lucy" to Radiohead's *Kid A* (Capitol, 2000) — is a concise series of inventive, meditative, and often joyful scenes, incorporating sonic and melodic exploration in equal measure. Doug Wieselmann's understated banjo and clarinet refrains encapsulate the feeling of unhurried storytelling. **(Dina Maccabee)**

local grooves



SIMULACRA
Simulacra
(Evander Music)

Depending on how much postmodernist theory you consult, "simulacrum" translates either to a cut-rate copy or a likeness so abstract it transcends reality. Accordingly, Simulacra's eponymous debut is a math-metal make-believe, in which the parts of electric bass and guitar are played by "electric clarinet" and "robot bass clarinet." (In case you miss this point, a liner note stresses, "There is no guitar, bass, or keyboard on this record.") The clarinets, in their adopted roles as lead shredder and Sabbath-worthy bass, have a precise, fluid quality completely unlike the gritty smack of steel strings. But they impressively and unflinchingly rip up some dizzying riffs, even if the crunch of guitar-like distortion doesn't quite fool the ears. It isn't supposed to.

Listening to *Simulacra* feels like riding a berserk roller coaster at night or navigating the secret expert level of an especially destructive video game. Desolate, 'verbed-out vocals float out of nowhere. A pulse drives relentlessly forward only to corner an unexpected turn so hard you nearly drop your Wii. The instrumentation's not just a gimmick: Simulacra's real satisfaction derives from the way the breath-driven, human imperfections in the clarinet lines allow Aaron Novik's ambitious compositions to sidestep any of the overbraininess of prog. Of course you might not be able to decide whether to file *Simulacra* under metal or meta. You're not supposed to. **(Dina Maccabee)**

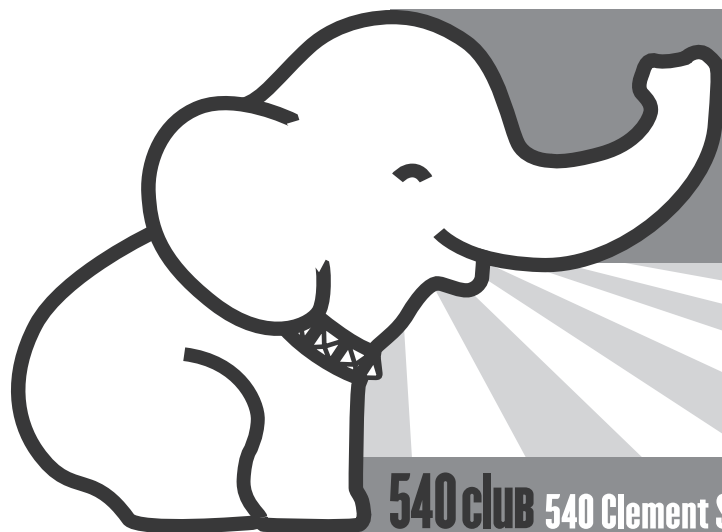
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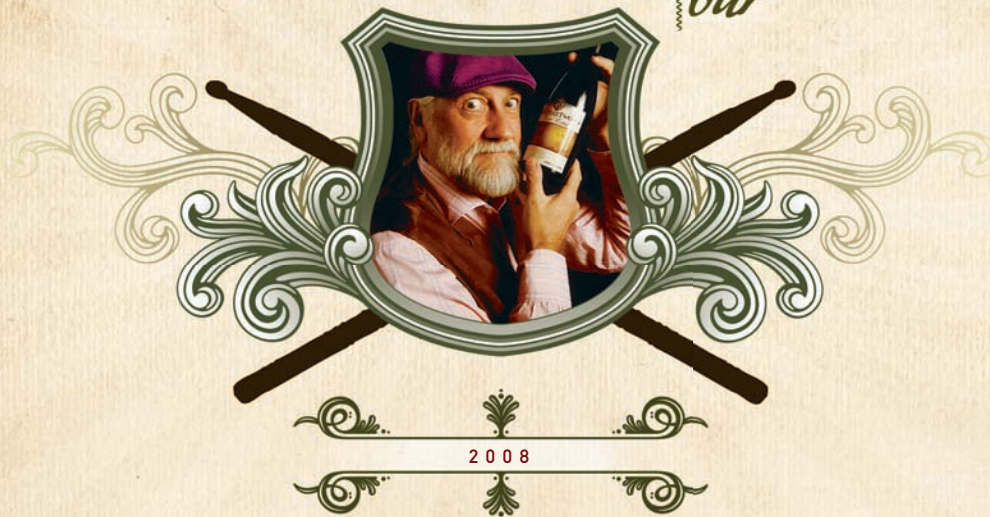


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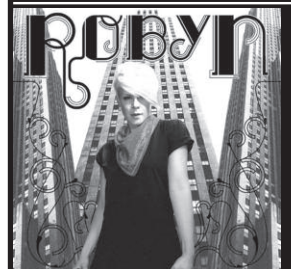
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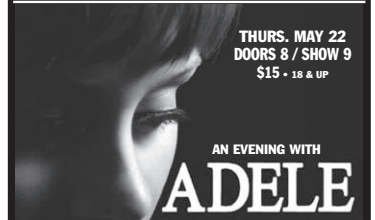


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Afrolicious Anniversary

» **PREVIEW** One of my favorite movie moments involves a big-ass cup of orange soda. It's the opening scene of *Undercover Brother* (2002), when an Afro-clad Eddie Griffin navigates his drop top, burnt orange Caddy with one hand while holding his Big Gulp cup of orange soda in the other. He's driving with the confident swag of someone who cruises the strip, filled with fruit-inspired sugar water, often. Mid-cruise, he swerves to avoid hitting something and loses control of the car. Or *does* he? While the car spirals in the middle of the intersection and he strong-arms the steering wheel to regain control, he holds up the orange soda to avoid any spillage. The camera pans to the miraculous survival of the soda — and the rest is history. You might wonder: what does this have to do with the one-year anniversary of Afrolicious at the Elbo Room? Nothing. Except that when I think of things that are Afrolicious and still surviving, I think of that scene, and that cup of orange soda. Alas, the weekly get-down of the African diaspora's plethora of musical innovations is celebrating a full year of existence. Headlining the celebration is Miami's popular Spam All Stars, whose live sets kick off the two-night party. The band is joined by DJs Pleasuremaker and Señor Oz, and their live percussionists. Celebrate birth, revival, and the joys of springtime in the city at Afrolicious. Too bad the Elbo Room doesn't have orange soda. **(Jamilah King)**

AFROLICIOUS ANNIVERSARY With Spam All Stars. Thurs/8 and Fri/9, 10 p.m. – 2 a.m., \$10. Elbo Room, 647 Valencia, SF. (415) 552-7788, www.elbo.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsing, Jamilah King, and Dina Maccabee. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 22, for information on how to submit an item to listings.

WEDNESDAY 7

ROCK/BLUES/HIP-HOP

Belanova Fillmore. 8pm, \$29.50.

» **Bellavista, Swann Danger, Red Host** Bottom of the Hill. 9pm, \$8.

Dawn of Ashes, We Got This Far, Cynical Mass Annie's Social Club. 8pm, \$10.

» **Les Hormones, Hank IV, Filth Mongers, DJette Dulcinea** Knockout. 9:30pm, \$5.

» **Loop!Station, Two Loons for Tea,**

Materialized Red Devil Lounge. 8pm, \$8.

Moonlight Sexy, Scarlet Symphony Elbo Room. 9pm, \$6.

Thomas Ian Nicholas, Finding Mercury 12 Galaxies. 9pm, \$12.

» **October Allied, Casey Neill and the Norway**

Rats, Pink Elephants Hemlock Tavern. 9:30pm, \$6.

Outfront with Mike Shapiro Johnny Foley's. 9pm, free.

Smokin' Joe Kubek, Bnois King Biscuits and Blues. 8 and 10pm, \$15.

» **Subtle, Facing New York, Clue to Kalo** Great American Music Hall. 9pm, \$15.

KT Tunstall, Paddy Casey Warfield. 8pm, \$30.

Wednesday Night Heroes, Pullout, Dynamite 8

Parkside. 9pm, \$7.

BAY AREA

Geologic, Kiwi La Peña Cultural Center. 9pm, \$15.

Avril Lavigne, Boys Like Girls HP Pavilion, 525 W.

Santa Clara, San Jose; 421-TIXS. 7pm, \$37.50-55.

Redwood City Blues Jam Little Fox Theatre,

2209 Broadway, Redwood City; (650) 369-4119.

7pm, free.

Three Blind Mice Starry Plough. 8pm, \$5-7.

"Berkeley Poetry Slam."

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Big Mix Yoshi's SF. 8pm, \$22; 10pm, \$18.

Charles Unger Experience Les Joulins Jazz Bistro,

44 Ellis; 397-5397. 7:30pm.

Collective West Jazz Orchestra Jazz at Pearl's.

8pm, \$15; 10pm, \$10.

» **8 Legged Monster** Club Deluxe, 1511 Haight;

552-6949. 10pm, \$5.

» **Gaucha, Mitch Marcus Session** Amnesia.

8pm, free.

» **Lisa Mezzacappa's Jazz in Analogue**

Intersection for the Arts, 446 Valencia; 626-

3311. 8 and 10pm, \$10-25.

Rhonda Benin Trio Shanghai 1930. 7pm.

Tin Cup Serenade Le Colonial, 20 Cosmo Place;

931-3600. 7pm, free.

BAY AREA

» **Javon Jackson Band** Yoshi's. 8pm, \$20;

10pm, \$12. Through Fri/9.

Swing Fever Ashkenaz. 8pm, \$10. Benefit for

West Contra Costa County Democratic Club.

Very Hot Club Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

J. Byrd Hosch, Tater Trio and **T and A, 5 Cent**

Coffee El Rio. 8pm, #5.

Dave Lionelli, Andrea Sway, Matthew Hanson

Hotel Utah Saloon. 9pm, \$6.

CONTINUES ON PAGE 37 »

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Mia Zuniga

Fri 5/16
Lolita Sweet

Fri 5/23
Donnie Williams
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Fri 5/30
Lenny Williams

Fri 6/6
Eye Eighty

Fri 6/13
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Ferraby Lionheart
Willoughby
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THU MAY 15th
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\$14 DOOR

the DIRTBOIMBS
FRI MAY 16th
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The Weather La Rocca
Underground
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MON 5.19/ DOORS 7:30PM/ \$17
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CLINIC
SHEARWATER
TUE 5.20/ DOORS 7:30PM/ \$18
KATHLEEN EDWARDS
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WED 5.21/ DOORS 7:30PM/ \$15
DESTROYER
DEVON WILLIAMS
THU 5.22/ DOORS 7:30PM/ \$12
THE CAVE SINGERS
THE BOTTICELLIS
TRIUMPH OF LETHARGY SKINNED ALIVE TO DEATH
FRI 5.23/ DOORS 8:30PM/ \$12
MARGOT & THE NUCLEAR
SO AND SO'S
MIKE BLOOM (RILO KILEY / THE ELECTED)
SALT & SAMOVAR

SAT 5.24/ DOORS 8:30PM/ \$13
MY BRIGHTEST DIAMOND
PEDESTRIAN • A WEATHER
SUN 5.25/ DOORS 7:30PM/ \$13
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DIE! DIE! DIE! • IO ECHO
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FIRME • DJ DIESEL

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BABA KEN & KOTOJA
DJ SAID

SUN. MAY 11 • DOORS 8 / SHOW 9 • \$18 ADV. / \$21 DOOR
SOJA
REBELUTION

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WED/7 FOLK/WORLD/COUNTRY

CONT>>

▮ **Nickie Bluhm and the Gramblers, Jackpot, Lee Bob Watson** Cafe du Nord. 9:30pm, \$10.

BAY AREA
“Beckett’s Musical Forum Open Mic” Beckett’s. 10pm, free.

John Keigwin 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

▮ **Orchestra Candela** Shattuck Down Low. 8:30pm, \$5-10.

Stevie Smith, Bill Evans Freight and Salvage Coffee House. 8pm, \$19.50.

▮ **Whiskey Brothers** Albatross Pub. 9pm, free.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz.

Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.

Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.

Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that’s something like the Axl Rose hip shake meets line dancing.

▮ **Cat’s Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

Coo-Yah Bruno’s. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.

DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.

Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another’s asses.

Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.

House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock ‘n’ roll all night with DJ Mark Andrus.

Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.

Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.

▮ **Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.

Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.

▮ **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, ‘80s, and electro.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.

Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins ‘80s and ‘90s R&B and hip-hop. Everything old is new again.

Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.

Tapestry Madrone Lounge. 9pm-2am, free. DJs Electra, White Mike, and Diversify bring you disco, funk, mash-ups, electro, house, and old school jams, plus indie films, fashion designers, and more.

Warped Stud. 10pm. Vintage beats, funk, rock, alternative, and disco.

Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with ‘80s and ‘90s hip-hop on vinyl.

Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA

Voodoo Luka’s Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

Floodvibes Kingman’s Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.

Support Your Local DJ Kingman’s Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.

THURSDAY 8

ROCK/BLUES/HIP-HOP

▮ **Atmosphere** Grand Ballroom, Regency Center, 1290 Sutter; 673-5716. 8pm, \$25. Also Fri/9.

▮ **Cretaceous, Space Vaction, Orb of Confusion, Pinched Nerve** Eagle Tavern. 9pm.

▮ **Dark Meat, Maus Haus, Pigeons or Panthers** Hemlock Tavern. 9:30pm, \$7.

Elbow, Air Traffic Bimbo’s 365 Club. 8pm, \$20. See “Elbow on the table,” page 28.

▮ **Kehoe Nation, Slowfinger, Browntown West** Slim’s. 9pm, \$13.

▮ **Magic Bullets, Lemon Sun, Rosewood Thieves** Bottom of the Hill. 9pm, \$8.

Never Enough Hope, Mute Socialite, Simulcra 12 Galaxies. 9pm, \$10.

Mandi Perkins, Oona-Dos-Tres, Tiffany Randol, Brendan Hines Red Devil Lounge. 8pm, \$8.

▮ **Recliner, Brittany Shane, Odessa Chan** Cafe du Nord. 8:30pm, \$10.

Wallpaper, Sugar and Gold, Hot Tub Rickshaw Stop. 8pm, \$10.

BAY AREA
Connie Lim Band, Blackstone Heist, Josh Kienitz and Co Starrry Plough. 9pm, \$8.

Justi-Fi 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

▮ **Black Pearl Project** Shanghai 1930. 7pm.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Veronica Klaus Enrico’s, 504 Broadway; 982-6233. 7pm, free.

Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

Mitch Marcus Quintet Jazz at Pearl’s. 8pm, \$15; 10pm, \$10.

▮ **Poncho Sanchez Latin Jazz Band** Yoshi’s SF. 8pm, \$28; 10pm, \$24. Through Sun/11.

Ray Obiedo and the Urban Latin Jazz Project Pier 23. 9pm, \$10.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Stompy Jones Top of the Mark. 7:30pm, \$10.

▮ **That Hideous Strangth, Amar Chaudhary** Luggage Store Gallery. 8pm, \$6-10.

BAY AREA
Double Vision Jazz Quartet, UC Jazz Choir Anna’s Jazz Island. 7pm, \$8.

Javon Jackson Band Yoshi’s. 8pm, \$20; 10pm, \$12. Through Fri/9.

▮ **Johnny Bones and the Palace of Jazz** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

FOLK/WORLD/COUNTRY

Heather Combs, Garrin Benfield, Francesca Lee, Ashleigh Flynn Hotel Utah Saloon. 9pm, \$8.

▮ **Makana** Biscuits and Blues. 8 and 10pm, \$15.

Nicole McCrory Johnny Foley’s. 9pm, free.

Pearson and the Jordanauts Atlas Café. 8pm, free.

Chris Pureka, Jo Boyer Annie’s Social Club. 8pm, \$10.

BAY AREA
Dance, Sean Hodge and High Heat, Old Agoura Ashkenaz. 9pm, \$5.

Stacey Earle, Mark Stuart Freight and Salvage Coffee House. 8pm, \$19.50.

Jeff Gutman Beckett’s. 10pm, free.

DANCE CLUBS

▮ **Afrolicious** Elbo Room. 10pm-2am, \$10.

Come celebrate a year of Afrolicious good times at this anniversary joint with DJs Pleasuremaker and Señor Oz, with special live guests Spam All-Stars. Also Fri/9. See pick box.

BraziLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by the Stilo Rasta Band.

▮ **Club Internationale** Knockout. 10pm-2am, \$2. DJs Pick Pocket, Paul Paul, and Mark Gerghis spin everything from booty-shakin’ Bollywood to Brazilian heat to Cambodian melt-downs.

Compression Temple, 540 Howard; www.tem-plestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schubeck.

Drip Drop Madrone Lounge. 9pm-2am, free. LL Cool DJ and Shezilla spin only the finest bass-heavy, electro, booty, and Dirty South jams.

Le Freak C’Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

Inna Da Light Laszlo. 9pm. Dub, reggae, dance-hall, and old-school hip-hop with Beatnok.

JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.

▮ **Mission Bombay** Little Baobab, 3388 19th St; 643-3558. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Mr. Smith’s 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, ‘80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Popscene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and ‘60s soul with Aaron Axelsen, Disco Shawn, and Nako.

▮ **Riot Grrrl** Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock ‘n’ roll for the revolution, with \$2 PBR if you bring a mason jar.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irle-ness.

Tubesteak Connection Aunt Charlie’s Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

BAY AREA
Brothers and Sisters Luka’s Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

▮ **Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.

Sugar Blakes. 10pm-2am, \$2-20. DJ Solarz spins hip-hop, R&B, and old-school grooves at the East Bay college night.

World Music Thursdays Air Lounge, 492 Ninth St, Oakl; (510) 444-2377. 10pm-2am, \$5. DJ Fuze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

FRIDAY 9

ROCK/BLUES/HIP-HOP

▮ **Atmosphere** Grand Ballroom, Regency Center, 1290 Sutter; 673-5716. 8pm, \$25.

Back Pages Johnny Foley’s. 9pm, free.

B-52’s, Eagle Seagull Independent. 9pm, \$52.50.

Dolorata, Punchface, Middle Class Rut Bottom of the Hill. 10pm, \$10.

Elvin Bishop and the Elvin Bishop Band, Tommy Castro, Bonnie Hayes, John Nemeth, Glider Broadway Studios. 8:30pm, \$15.

Glitch Mob, Flying Lotus, Lazer Sword, Shane King Mighty. 9pm, \$20. See Picks, page 22.

Vickie Randle, “Mighty” Mike Shermer, Andre Thierry, RC Carriere Great American Music Hall. 8pm, \$60-125. “Blue Bear Live III.”

Mark Groniden, Crux, Bill Wild, Low Five, Chris Wells, Joni Davis, Conception Vessel One 12 Galaxies. 9pm, \$10. “707 in 415: Sonoma Invades SF.”

Leslie and the Badgers, Harbours, Pillars of Silence Hotel Utah Saloon. 9pm, \$8.

▮ **May Fire, Lonely H, Blammos** Hemlock Tavern. 9:30pm, \$6.

Murder of Lilies, Catholic Comb, Ghost to Atom, Paper Sons Red Devil Lounge. 8pm, \$10.

▮ **Northern State, Trucks, Hot Toddlies** Cafe du Nord. 9:30pm, \$10.

Slackers, Deal’s Gone Bad, Firme Slim’s. 9pm, \$15.

▮ **Social Circle, Fix My Head, Needles, Citizens on Patrol, Social Sickness** Parkside. 8pm, \$7.

BAY AREA
House Jacks, Larkin Gayl, ‘Til Dawn 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 8pm, \$20-30.

▮ **Judgement Day, Ninja Academy, Birdmonster, Desa, Build Us Airplanes** 924 Gilman. 8pm, \$7.

▮ **Never Enough Hope, Edmund Welles** Uptown. 9pm, \$8.

Pride and Joy Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$20.

Poach Stevens, Ashkon, J. Stalin, Ike Dola, PZ, Coley Cole, DJ True Justice Shattuck Down Low. 9:30pm, \$10.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Charles Unger Experience with Valencia Les

Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

College of the Sequoias Symphonic Band Yerba Buena Gardens, 760 Howard; 543-1718. 12:30pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Barbara Gainer Velma’s, 2246 Jerrold; 824-7646. 5pm, free.

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.

Macy Blackman and the Mighty Fines Le Colonial, 721 Sutter; 931-3600. 10pm, \$5.

▮ **Kim Nalley** Jazz at Pearl’s. 8 and 10pm, \$25.

Poncho Sanchez Latin Jazz Band Yoshi’s SF. 8pm, \$32; 10pm, \$28. Through Sun/11.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Susan Sutton Washington Square Bar and Grill. 7pm.

▮ **Tango No. 9** Noe Valley Ministry. 8:15pm, \$18.

Terry Disley Experience Shanghai 1930. 8pm.

BAY AREA

Dave Stein Bub-hub Beckett’s. 10pm, free.

Javon Jackson Band Yoshi’s. 8pm, \$24; 10pm, \$26.

▮ **Peter Yellin Quartet, Shiela Jordan** Anna’s Jazz Island. 8pm, \$14.

Andy Strain Mills College Art Museum, 5000 MacArthur, Oakl; (510) 430-2164. 7:30pm.

“Resonant Migration.”

FOLK/WORLD/COUNTRY

“Breakfast with Enzo” Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

Cesar’s Latin All Stars Metronome Dance Center. 9pm. Also Sat/10.

▮ **Salvadora Galan** Red Poppy Art Center. 8pm, \$10-12.

CONTINUES ON PAGE 38 >>

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FRI/9
FOLK/WORLD/COUNTRY
 CONT>>

BAY AREA

▶ **Everton Blender, Jerusalem, Billionaire, Luv Fyah, Ras Souljah, King David, MC Rocky Bailey** Karibbean City, 1408 Webster, Oakl; (800) 838-3006. 9pm, \$20. Benefit for Every Ghetto Youth.

▶ **Brothers of the Baladi, Belly Dance Odyssey** Starry Plough. 9:30pm, \$10.

▶ **Girlyman** Freight and Salvage Coffee House. 8pm, \$20.50.

▶ **Charlie King, Prince Myshkins, Roy Zimmerman** La Peña Cultural Center. 8pm, \$18.

▶ **KTO Project, Voices of Zimbabwe** Ashkenaz. 9:30pm, \$12-15.

▶ **Mark St. Mary Zydeco** Eagles Hall, 2305

Alameda; www.louisianasue.com. 9pm, \$15.

DANCE CLUBS

▶ **Afrolicious** Elbo Room. 10pm-2am, \$10. Come celebrate a year of Afrolicious good times at this anniversary joint with DJs Pleasuremaker and Señor Oz, with special live guests Spam All-Stars. See pick box.

▶ **AIDS Lifecycle Benefit** Annie's Social Club. 9pm-2am, \$5-20. Toph One, DJ George, Johnjohn, Mr. Robinson, and Sergio spin butt-shakin' goodtime jams for the good of the people. **Blow Up** Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodiasiac and Emily Betty. Live set by Juiceboxxx.

▶ **Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

▶ **Directions in Stereo** Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

▶ **Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

▶ **The Dream Queen's Revue** Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.

▶ **Element Fridays** Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

▶ **Escolando** DNA Lounge. 10pm, \$10-12. Papi brings you hip-hop, R&B, salsa, and house.

▶ **Fat House Fridays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

▶ **Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

▶ **Fo Sho' Fridays** Madrone Lounge. 9pm-2am, \$5. Rare grooves, hip-hop, funk, and international

jams by Raw Deluxe, Mo' Leisure, Mavrik, and Kung Fu Chris.

▶ **Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

▶ **Heavy Rotation** El Rio. 10pm-2am, \$5. A club for outsiders. Not necessarily the S.E. Hinton kind — just freaks, like you.

▶ **Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

▶ **Hot Pants** Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

▶ **Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

▶ **Nickie's** 9pm. Hip-hop and house with DJ Spectre.

▶ **Night and Day** Voda. 10pm-2am, free. Soulful

sounds and vibes with DJs Black and Decca. **Night of the Oldies** Knockout. 10pm-2am, \$3. DJ's Primo, Daniel, and Lost Cat play your grandma's

rock 'n' roll, doo-wop, and oldies.

▶ **Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

▶ **Planet Big** Stud. 10pm-2am. House. Big house. **Punk Rock and Shock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

▶ **The Rod** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-4am, \$5. DJ Crustacean John spins only the crabbiest of tunes.

▶ **Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

▶ **Stompy** Mighty. 10pm-4am, \$10-20. Funky house.

▶ **Wish** 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," midtempo funk

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SUNDAY MAY 11TH
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MONDAY MAY 12TH
 MAINROOM MONDAYS
 BIG STAGE KARAOKE W/ THE LOVELY EILEEN
 DOORS 9ISH NO COVER

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 SF STANDUP PRESENTS
 OPEN MIC COMEDY IN THE BACKROOM
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TUESDAY MAY 13TH
 DJ DEEZEL & ANOTHER JERK
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THE ROSEWOOD THIEVES

FRI MAY 9
 10 PM
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 ALL AGES
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SAT MAY 10
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 9 PM
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and deep house with residents DJs Seven and Sol and guests.

BAY AREA

First Friday 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$7. I didn't have the heart to tell them that the ninth is the *second* Friday in May. Anyhow, this reggae dancehall night is still crackin', calendar confusions aside.

Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.

Smoke and Rock Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$10. DJs Rocker T and Smoke One freshen up the joint with reggae, dancehall, and hip-hop.

Testify! Ruby Room. 10pm-2am, free. DJ Jarrett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 10

ROCK/BLUES/HIP-HOP

Bayonics Elbo Room. 10pm, \$10.

Borts Minorts, Dead Hensons, Unpopable Bottom of the Hill. 10pm, \$12.

Estate Boom Boom Room. 9:30pm, \$12.

Evolution, Beauty and the Beat Red Devil Lounge. 8pm, \$15.

Felonious, Forrest Day, MC Subverse and DJ Centipede Cafe du Nord. 10pm, \$10.

400 Blows, Bloodhag, Impaled, Acephalix Annie's Social Club. 9pm, \$8. See Sonic Reducer, page 26.

Heavy Hindenburg, Roger Steen Band El Rio. 9pm.

Lady Dottie and the Diamonds, Sassy, Inferno of Joy Parkside. 9pm, \$6.

Los Lobos, Collective Soul, Matt Nathanson

Piers 30-32, Embarcadero; 817-KFOG. 4-10pm, \$20. "KFOG Kaboom."

Poi Dog Pondering Great American Music Hall. 9pm, \$21. See Sonic Reducer, page 26.

Pop Rocks 12 Galaxies. 9pm, \$10. *Guitar Hero* competition to benefit Children's Compassion Fund.

Mike Relm, Vin Sol Independent. 9pm, \$15. See Picks, page 22.

Sole' Music Johnny Foley's. 9pm, free.

Talons of Peace, 6:AM, Anthem Parkside. 3pm, free.

Tapes N' Tapes, White Denim Fillmore. 9pm, \$18.50.

Varona, Curt Yagi, Procrastinistas Hotel Utah Saloon. 9pm, \$6.

We Be the Echo, Ninja Academy, Hey Three Eyes Hemlock Tavern. 9:30pm, \$6.

BAY AREA

Jerry Garcia Band featuring Melvin Seals Little Fox Theatre, 2209 Broadway, Redwood City;

(650) 369-4119. 8pm, \$25.

Knights of the New Crusade, People Eaters, Martyr Index, Break 924 Gilman. 8pm, \$5-7. "Punk Prom."

2ME Beckett's. 10pm, free.

Unreal Band, Captain Mike and the Sea Kings Starry Plough. 9pm, \$10.

Uptones Uptown. 9pm, \$10.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and in the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

Jazz Mafia Moose's. 7pm.

John Kallen Group Shanghai 1930. 8pm.

"Live Jazz" Café Claude. 7:30-10:30pm.

Nice Guy Trio, Ben Goldberg, John Schott Red Poppy Art House. 8pm, \$10-15. See Picks, page 22.

Octobop Savanna Jazz. 7:30pm, \$5.

Billy Philadelphia One Market Restaurant, One Market; 777-5577. 6pm.

Pete Escovedo and His Orquestra Jazz at Pearl's. 8 and 10pm, \$30.

Poncho Sanchez Latin Jazz Band Yoshi's SF. 8pm, \$32; 10pm, \$28. Through Sun/11.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Robert Stewart Experience Rasselas Jazz. 9pm.

Ricardo Scales Top of the Mark. 9pm, \$10.

Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/verdi_weekend.html. 10pm, \$12.

Terese Genecoe and Her Little Big Band Razz Room, Hotel Nikko, 222 Mason; 394-1111.

10:30pm, \$25.

CONTINUES ON PAGE 41 »

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Matthew Hansen

THURSDAY, 5/8 • 9 PM \$8 TIX AT TICKETWEB
SONGWRITERS IN THE ROUND
HEATHER COMBS
Garrin Benfield
Francesca Lee
Ashleigh Flynn

FRIDAY, 5/9 • 9 PM \$8 TIX AT TICKETWEB
LESLIE AND THE BADGERS
The Harbours
Pillars of Silence

SATURDAY, 5/10 • 9 PM \$6 TIX AT TICKETWEB
VARONA
Curt Yagi
The Procrastinistas

MONDAY, 5/12 • SIGN UP @ 7:30 PM • FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 5/13 • 9 PM \$10
ROBYN HARRIS
Chris Trapper (of The Push Stars)
Grace Woods

WEDNESDAY, 5/14 • 9 PM \$6 TIX AT TICKETWEB
STATIC MIND-FI
Sleepy Boy Moe
The Railcars

THURSDAY, 5/15 • 9 PM \$6 TIX AT TICKETWEB
INTERSTELLAR GRAINS
one f

Featherweight Champion of the World
SATURDAY, 5/17 • 9 PM \$8 TIX AT TICKETWEB
GG Tanaka's Electric Band
FLEETING TRANCE
JJ Schultz
Andy Mason

SUNDAY, 5/18 • 9 PM \$6
KACEY JOHANSING
Ash Reiter
Vera Gough

MONDAY, 5/19 • SIGN UP @ 7:30 PM • FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 5/20 • 9 PM \$6
Eric Brendo
MICHAEL BERG
Matty Rue

WEDNESDAY, 5/21 • 8:30 PM \$5
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WED 5/7 9PM \$6	OCTOBER ALLIED CASEY NEILL & THE NORWAY RATS PINK ELEPHANTS	9:30PM \$6
THUR 5/8 10PM \$10	DARK MEAT (ATHENS) MAUS HAUS PIGEONS OR PANTHERS	9:30PM \$7
FRI 5/9 10PM \$10	THE MAY FIRE THE LONELY H BLAMMOS	9:30PM \$6
SAT 5/10 10PM \$10-\$12	WE BE THE ECHO NINJA ACADEMY HEY THREE EYES	9:30PM \$6
SUN 5/11 10PM \$10-\$12	MARIEE SIOUX FERN KNIGHT EX-REVERIE	9:30PM \$8
MON 5/12 9PM \$6	PUNK ROCK SIDESHOW W/DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUES 5/13 9PM \$7	CARNEYBALL JOHNSON & NIVE (GREENLAND)	9:30PM \$5
WED 5/14 9PM \$7	FONTANELLE RUBY HOWL GILDED ROOKS	9:30PM \$6
THUR 5/15 9PM \$7	HEY WILLPOWER INVISIBLE CITIES SCHOOL FOR THE DEAD	9:30PM \$7
FRI 5/16 9PM \$5	BARBARY COASTERS ALLEN OLDIES BAND	9:30PM \$6
SAT 5/17 9PM \$5	THE SHOW IS THE RAINBOW CRYPTACIZE THE POPE OF YES	9:30PM \$6
MON 5/19 8PM \$5	CLUB CHUCKLES PRESENTS: LOUIS KATZ KEVIN O'SHEA	8PM \$5

Elbo Room

WED 5/7 9PM \$6	ELBO ROOM PRESENTS TH' MOONLIGHT SEXY SCARLET SYMPHONY (SAN DIEGO) ZODIAC DEATH VALLEY PLANES OVER BRIDGES
THU 5/8 10PM \$10	1 YEAR ANNIVERSARY CELEBRATION! AFROLICIOUS SPAM ALL STARS (MIAMI) WITH DJs/HOSTS: PLEASUREMAKER SENIOR OZ PLUS J. ELROD & B. LEE
FRI 5/9 10PM \$10	1 YEAR ANNIVERSARY CELEBRATION! AFROLICIOUS SPAM ALL STARS (MIAMI) WITH: THE PLEASUREMAKER LIVE BAND PLUS DJ SENOR OZ
SAT 5/10 10PM \$10-\$12	ELBO ROOM PRESENTS BAYONICS PLUS THE ELEVATORS
SUN 5/11 9PM \$6	DUB MISSION PRESENTS THE BEST IN DUB, ROOTS & CLASSIC DANCEHALL WITH DJ SEP J. BOOGIE (DUBTRONIC SCIENCE/ OM RECORDS) & SPECIAL DUB SET BY SABO (SOL-SELECTAS, TURNTABLE LAB/NYC)
MON 5/12 9PM \$7	\$2 DRINK SPECIALS HARPITALICA (BATON ROUGE) (A HARP TRIBUTE TO METALLICA) SATURN RETURNS (CURRENT/EX MEMBERS OF LOST GOAT, OLD GRANDAD, ACID KING) DOMINIQUE BANUELOS & THE STARBLOOD 7
TUE 5/13 9PM/\$7	LIVE BRAZILIAN MUSIC & DANCING MACABEA DL ELAN
WED 5/14 9PM \$5	ELBO ROOM PRESENTS TOY SOLDIERS BUTTERCREAM GANG DEAD WESTERNS

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5/16 - VIVA HATE, 7 DEADLY WORDS
5/17 - THEE OUT MODS, LEMON DROP
KICK, FUJIKO-CHAN, LYV
5/22 - ALL SHALL PERISH, FIRST BLOOD,
ALCATRAZ, APIARY, ARISE
5/30 - SORE THUMBS, THE POLITICIANS,
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SAT/10 JAZZ/NEW MUSIC

CONT>>

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Frisky Frolics Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Ed Reed and Brian Cooke Quartet Anna's Jazz Island. 8pm, \$15.

▮ **Mike Zilber Group** Jazzschool. 8pm, \$10-20. "A Tribute to the Acoustic Music of Michael Brecker and Wayne Shorter."

FOLK/WORLD/COUNTRY

Baba Ken and Kotoja, DJ Said Slim's. 9pm, \$15.
Ben Taylor and David Saw, Schuyler Fisk, Molly Jensen Swedish American Hall, 2170 Market; 861-5016. 8pm, \$15.

"**Breakfast with Enzo**" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

Cesar's Latin All Stars Metronome Dance Center. 9pm.

▮ **Jump In, Imperial Jones, Bryan Uhlenbrock, Roan Michaels** Café International. 7pm, free.
Lily and Diana Seventh Avenue Performances, 1329 Seventh Ave; 664-2543. 7:30pm, free.
"Lullabies for Mother's Day."

Moonlight Cruisers Biscuits and Blues. 8 and 10pm, \$20.

Rupa, Renna y Sus Amigos El Rio. 3pm. Benefit for SF Community School.

Solstice St. Gregory of Nyssa, 500 De Haro; www.solsticesings.com. 8pm, \$25-35.

▮ **Jef Stott** Bollyhood Café, 3372 19th St.; www.bollyhoodcafe.com. 9pm, \$7.

Los Vasallos del Sol, Venezuelan Music Project Yerba Buena Gardens, 760 Howard; 543-1718. 1pm, free.

BAY AREA

Broken Silence Sound and the Ras Alliance, Ras Souljah, Ras G, 4 Elements Sound 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$10.

▮ **Tamara Engle** Falkirk Cultural Center, 1408 Mission, San Rafael; 389-5072. 8pm, \$20.
Los Mapaches La Peña Cultural Center. 7pm, \$5-10.

Shana Morrison Freight and Salvage Coffee House. 8pm, \$19.50.

Les Nubians Yoshi's. 8 and 10pm, \$30. Also Sun/11.

"**Oye La Musical!**" First Congregational Church of Oakland, 2501 Harrison, Oakl; (510) 287-9700. 7pm, \$10-20.

"**Singer Songwriter Open Mic**" Frank Bette Center for the Arts, 1601 Paru, Alameda; (510) 523-6957. 2pm, free.

Tom Rigney and Flambeau Ashkenaz. 9pm, \$10-13.

DANCE CLUBS

Allure Levende Lounge. 11pm-2am. DJ C-Swiff spins hip-hop, Top 40, R&B, and mashups.

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.

Bootie DNA Lounge. 9pm, \$12. Mashups and more.

▮ **Chillin 10 Year Anniversary** Mezzanine. 8pm, \$7. 60 fashion designers, 100 visual artists, 40 filmmakers, and music by Dirtyhertz, Taj, Laron, and DJ Show. You really can't miss.

City Nights 10pm-2:30am. Hip-hop and club hits.

Club Gossip Cat Club. 9:30pm-3am, \$6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests.

Cockblock Rickshaw Stop. 10pm-2am, \$7. DJs Nux and Campbell and guests spin deep, homolious grooves.

The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.

▮ **Debaser** Knockout. 10pm-2am, \$5. DJs Jamie Jams and Emdee spin music from a decade you didn't even remember you'd forgotten: the '90s.

Digital Voda. 10pm-2am, free. Best of European house and electro.

Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

▮ **Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

▮ **Playboy** Stud. 10pm. With rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Rchrd Oh?!, and Juanita More.

Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.

Soul Collective Icon Ultra Lounge. 10pm-3am. With DJ Jerry Ross and Benito Taylor.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

That '80s Show Madrone Lounge. 9pm-2am, \$5 after 10pm. DJs Dave Paul and Jeff Harris spin new wave, punk, hip-hop, and Prince.

Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

BAY AREA

Angel Magik Shattuck Down Low. 9:30pm, \$15. DJs Jah Kno, Icewater, and Young Fiyah spin dancehall, reggae, and hip-hop.

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

Sweat White Horse. 9pm-2am, \$5. DJ-VJ Robbie Martin spins house, Top 40, '80s, '90s, alternative, soul remixes, and mashups.

SUNDAY 11

ROCK/BLUES/HIP-HOP

August West Grant and Green. 9pm, free.

Brothers Goldman Boom Boom Room. 9:30pm, free.

Lloyd Gregory, Tony Lindsay Biscuits and Blues. 8 and 10pm, \$15.

Terry Savastano Johnny Foley's. 9pm, free.

Unit Breed Annie's Social Club. 7pm, \$6.

BAY AREA

Angry Philosophers Beckett's. 10pm, free.

▮ **Flowmotion, Kanvas, Harptallica** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, \$10.

JAZZ/NEW MUSIC

Rhonda Benin Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Frank Jackson Group Octavia Lounge, 1772 Market; 863-3516. 3:30pm.

Mike Greensill Moose's. 10:30am-2:30pm.

Mike Lipskin Washington Square Bar and Grill. 7pm.

"**Live Jazz**" Café Royale, 800 Post; 441-4099. 6pm.

Poncho Sanchez Latin Jazz Band Yoshi's SF. 7pm, \$32; 9pm, \$28.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

▮ **San Fran Sax Co, Dennis Sanchez, Steven Slatten, CJ Khing, Carly Ozard, Kenneth Sakil, Ben Prince** Martuni's, 4 Valencia; 241-0205. 6pm, \$5.

"**Savanna Jazz Jam Session with Johannes Wallman and Michael Jones**" Savanna Jazz. 7:30pm, \$5.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Albany High School Jazz Band, Rhythm Bound R&B Band Ashkenaz. 7pm, \$10-15. Benefit for Albany Music Fund.

▮ **Barbara Dane and Her Hot Five** Anna's Jazz Island. 8pm, \$20.

James Grantham Jazz Quartet Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.

Ned Ripple's Hot Club of Marin, Le Riff Raff 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 5pm, free.

FOLK/WORLD/COUNTRY

▮ **Baby Cham, Xsample, Billionaire, Ras Souljah, Empress Sato, Oflow, Ras G** Club Six. 9pm, \$30.

Kitchen Fire, Better Maker Parkside. 5pm, free.

Erin McKeown, Heather Combs Cafe du Nord. 8pm, \$15.

▮ **Fito Reinoso, Carole Steele, Eddy Navia, Carlos Ramirez** Peña Pachamama, 1630 Powell; 646-0018. 1pm.

▮ **Marlee Sioux, Fern Night, Ex-Reverie** Hemlock Tavern. 9:30pm, \$8. See Sonic

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SATURDAY, MAY the 10TH
SAVE IT!
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PANDORA
VIDEO PREMIERE

Reducer, page 26.
SOJA, Rebelution Slim's. 9pm, \$21.

BAY AREA

Austin Lounge Lizards Freight and Salvage Coffee House. 8pm, \$19.50.

Decker Family Band La Peña Cultural Center. 4:30pm, \$5-10.

Tamsen Fynn, Earth Capades Ashkenaz. 3pm, \$4-6. Mother's Day Celebration.

Makana Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, \$16.

Les Nubians Yoshi's. 8 and 10pm, \$30.

▮ **Rustler's Moon** Freight and Salvage Coffee House. 1pm, \$7.50-9.50. "Kathy Kallick's 18th Annual Mother's Day Celebration."

"**Starry Irish Music Session**" Starry Plough. 8-11pm. With Shay Black.

CONTINUES ON PAGE 42 >>

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SUN/11

CONT. >>

DANCE CLUBS

Ambi-Sonic Madrone Lounge. 8pm. An evening of chillout and downtempo beats with resident DJs DF Tram, Xanx, Futre BC, and Traffic.

Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.

Church II Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.

Club Havana Jelly's. 4pm, \$10. Live set by Karabali, plus DJ Antonio and great Cuban BBQ.

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, J. Boogie, and Sabo.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.

French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mash-ups.

Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests. **Industry Night** Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.

Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

Lonely Teardrops Knockout. 9pm-2am, free. DJs dX, Daniel, and Designated D spin doo-wop classics.

Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.

Porkchop's Mother's Day Beer Bust Parkside. Noon-5pm, \$10. All the beer you can drink for a ten spot. Then you can go have dinner with Mom.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa by Los Rumberos, plus free BBQ and dance lessons.

Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA

Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.

King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and Common Sensi play reggae, dancehall, roots, and lovers' rock.

Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 12

ROCK/BLUES/HIP-HOP

"Blue Monday Blues Jam" Velma's, 2246 Jerrold; 824-7646. 6pm, free.

Efterklang, Slaraffenland, Winterbirds Bottom of the Hill. 9pm, \$12. See Picks,

page 22.

Harpitalia Elbo Room. 9pm, \$7.
Hectors, **Sister Grizzly** Knockout. 9pm, \$5.
Sister Grizzly, **Hectors**, **Big Blue Whale** Knockout. 10pm, \$5.

BAY AREA

Wishbone Ash Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$20.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Contemporary Jazz Orchestra Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.

Joe Henderson Memorial Big Band Yoshi's SF. 8pm, \$12.

Mike Greensill Duo Moose's. 8pm.

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All One Thing
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Bloomsday Rising
Sat May 10th
Skunk Rock
Sun May 11th
Country Music
Mon May 12th
No Dung
Tue May 13th
Ron Thompson
BLUES NIGHT

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COCKTAILS
Service for the Sick
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Free Barbeque Every Sat & Sun

W **SWEET THING**
w/ DJ JULES & NIKKI - 60s, 70s, ROCK & SOUL

TH **BUILT FOR SPEED**
Rocks Your Ass!

F **PUNK AS FUCK**
w/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**
DJ Jules (1984)

SU **UGLY**
w/ DJ ROOSTER

M **Space is the Place**
w/DJ Mikey - 60's Psych/Garage Rock

T **BLACK TUESDAYS**
W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
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PBR & Shot \$5

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"SAY BOK GWAI"
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Only \$5, 10PM

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W/ DJ SNACKFIGHT 10PM

FRI 5/09 **DJ CADILLAC** 10PM

SAT 5/10 **DJ RABBLERouser** 10PM

SUN 5/11 **DJ JENE X**
DJ DWELL
DJ LAZY 10PM

MON 5/12 **CARNEYBALL JOHNSON**
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TUE 5/13 **ALCOHOLocaust**
W/ DJ WHATSHISFUCK
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Monk's Music Trio Simple Pleasures Café. 8pm, free.
Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA
Concord High School Jazz Band Yoshi's. 8pm, \$15; 10pm, \$10.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia. 8:30pm, free.
Damir Johnny Foley's. 9pm, free.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.
Tyrone Wells, Jason Reeves Red Devil Lounge. 8pm, \$12.
Lindsay White Coffee Adventures, 1331 Columbus; 441-0301. 10am, free.

BAY AREA
"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50.
"Songwriters Symposium" Blakes. 8:30pm, \$2-3. Acoustic open mic.
"Traditional Irish Music Session" Starry Plough. 9pm, free.

DANCE CLUBS

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club Dread Club Six. 9pm-2am, \$10. Reggae, brah!
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Radical Vinyl! El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk, and PBR only costs a BUCK! Which is punk as fuck.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

BAY AREA
Hubba Hubba Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueeters, Trickie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 13

ROCK/BLUES/HIP-HOP

"All Star Jam with Los Train Wreck" El Rio. 8pm, free.
Carneyball Johnson, Nive Hemlock Tavern. 9:30pm, \$5.
Cloud Cult, Kid Dakota, Love Is Chemicals Bottom of the Hill. 9pm, \$10. See Picks, page 22.
Geographer, Mosshead Red Devil Lounge. 8pm, \$5.
Kate Nash, Trachtenburg Family Sideshow Players Fillmore. 8pm, \$22.50.
Phil Lesh and Friends Warfield. 7pm, \$45. Through May 18.
Lara Price Biscuits and Blues. 8 and 10pm, \$15.
Return to Mono, Fun Machine, Anon Day, Excuses for Skipping Cafe du Nord. 9:30pm, \$10.

BAY AREA
Danny Uzilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Alan Choy Octavia Lounge, 1772 Market; 863-3516. 7pm, free.
Dave Parker Quartet Rasselas Jazz. 9pm, free.
Chris Huson Washington Square Bar and Grill. 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.
Musashi Moose's. 8pm.
Kim Nalley Jazz at Pearl's. 8pm, \$20; 10pm, \$15. "She Put a Spell on Me: Kim Nalley Sings Nina Simone."
Phil Ranelin Diego Rivera Theater, City College of SF, 50 Phelan; 239-3580. 8pm, free.
Ricardo Scales Top of the Mark. 7pm, \$5.
Stanton Moore Trio Yoshi's SF. 8pm, \$18; 10pm, \$14.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.
Terry Disley Trio Shanghai 1930. 7pm.
Vince Lateano Trio and Jam Savanna Jazz. 8:30pm, \$5.

BAY AREA
Alameda Jazz Big Band, Kenny Washington F Bldg Student Lounge, College of Alameda, 555 Ralph Apezzato Memorial Pkwy, Alameda; (510) 748-2213. 7pm, free.
Chet Baker Project 7 Mile House, 2500 Bayshore, Brisbane; 467-2343. 6pm, free.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
New Orleans All Stars Yoshi's. 8pm, \$20; 10pm, \$12. Also May 14.
"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Andrew Freeman Giordano Brothers, 303 Columbus; 397-2767. 8pm, free.
Robyn Harris, Chris Trapper, Grace Woods Hotel Utah Saloon. 9pm, \$10.
Macabea, DJ Elan Elbo Room. 9pm, \$7.
Nicole McRory Johnny Foley's. 9pm, free.



EXPLORE SF

Readers' Photo Contest

The Guardian is creating a fresh, cheeky, savvy new insiders' guide to San Francisco...and we need your help! Submit your digital photos depicting any or all of the following categories to promos@sfbg.com (subject line: EXPLORE SF PICS):

- FAVORITE SF STAIRWAY
- FAVORITE ICONIC SF RESIDENT
- FAVORITE FARMERS' MARKET STAND

The winning photos in each category will be included in Explore SF, hitting the streets on May 28, 2008! Make sure you include your name, mailing address and short description of your photograph(s). Each winner will receive a pair of tickets to STEVE SILVER'S BEACH BLANKET BABYLON, the nation's longest running musical revue!

STEVE SILVER'S BEACH BLANKET BABYLON

Deadline for entry is May 14, 2008. All image files must be JPGs or GIFs, at least 200dpi, attachment size not to exceed 3MB.

photo: Riley Mantlapaz

BAY AREA
CZ and the Bon Vivants Ashkenaz. 8:30pm, \$10.
Jonathan Edwards Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$20.
"Open Mic with Joan Pez and Girl George" Starry Plough. 7:30pm, free.
Del Rey, Suzy Thompson Freight and Salvage Coffee House. 8pm, \$19.50.
Whysp, Aaron Ross, Mountainhood, Elms, 3 Leafs Stork Club. 8pm, \$5.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJ Alcoholocaust and guests spin punk rock.
Al Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, \$5. A dyke club featuring hip-hop and pop.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.
DJ Deeze! and Another Jerk Annie's Social Club. 9pm-2am, free. A couple of real peaches spin rocksteady, soul, and a healthy dose of whatever the fuck they want.
Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
In N Out 330 Ritch. 9pm, free. DJs Kirk and Kitty spin classic soul on the dance floor.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, \$5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenly Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

BAY AREA
Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
Makossa Easy Lounge, 3255 Lakeshore, Oakl; (510) 338-4911. 9pm, free. Classic salsa and breaks with DJs Joe Quixx and Wonway.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**



PONCHO SANCHEZ

SAN FRANCISCO

PONCHO SANCHEZ

LATIN JAZZ BAND

with Roger Glenn, Rob Fisher, Vince Lateano & Ruben Estrada

THU/MAY/8 – SUN/MAY/11

OAKLAND

PONCHO SANCHEZ

TRIBUTE TO CAL TJADER

with Roger Glenn, Rob Fisher, Vince Lateano & Ruben Estrada

THU/MAY/15 – SUN/MAY/18

<p>SAN FRANCISCO</p> <p>WED/MAY/7</p> <p>BIG MIX</p> <p>MICHAEL MCCLURE, RAY MANZAREK, GEORGE BROOKS, ROB WASSERMAN, & JAY LANE</p> <p>MON/MAY/12</p> <p>JOE HENDERSON</p> <p>MEMORIAL BIG BAND</p> <p>directed by Warren Gale</p> <p>TUE/MAY/13 – WED/MAY/14</p> <p>STANTON MOORE TRIO</p> <p>WED/MAY/15</p> <p>GENERATIONS</p> <p>featuring Jimmy Cobb, Ray Drummond, Ronnie Mathews, Marcus Belgrave, Eric Alexander & Andrew Speight</p> <p>THU/MAY/16 – SUN/MAY/18</p> <p>YOSHIDA BROTHERS</p> <p>1330 FILLMORE</p> <p>415.655.5600</p>	<p>oakland</p> <p>WED/MAY/7 – FRI/MAY/9</p> <p>SWISS MOVEMENT REVISITED</p> <p>JAVON JACKSON BAND</p> <p>featuring Les McCann</p> <p>SAT/MAY/10 – SUN/MAY/11</p> <p>LES NUBIANS</p> <p>MON/MAY/12</p> <p>CONCORD HIGH SCHOOL</p> <p>JAZZ BAND</p> <p>TUE/MAY/13 – WED/MAY/14</p> <p>NEW ORLEANS ALL STARS</p> <p>featuring George Porter, Cyril Neville, Henry Butler, & Raymond Webber</p> <p>MON/MAY/19</p> <p>NORTHGATE HIGH SCHOOL</p> <p>JAZZ BAND</p> <p>510 EMBARCADERO WEST</p> <p>510.238.9200</p>
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THE BREEDERS
Get a Breeders giveaway bag featuring a limited edition 7" with purchase of *Mountain Battles* on the day of the in-store at Amoeba SF only, while supplies last!!

SUNDAY • MAY 4 • 2PM
TIM AND ERIC
AWESOME SHOW, GREAT JOB!
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The absurdist Adult Swim series "Tim and Eric Awesome Show, Great Job!" has made its mark on America and we'll be recovering for generations to come.

SATURDAY • MAY 10 • 2PM
THE SLACKERS

WEDNESDAY • MAY 14 • 6PM
THE DODOS

@ BERKELEY:

SATURDAY • MAY 10 • 2PM
NEVER ENOUGH HOPE
Utilizing both rock & free-music orchestration, Never Enough Hope is a 20-piece ensemble with scores of saxophones, vibraphones, violins, guitar, bass, trumpets, & dual drum kits.

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WEDNESDAY MAY 7 9PM, \$6
PENNY ARCADE
WITH **RAUL SANCHEZ**
CANDLE (FROM SAN LUIS OBISPO)
HELENE RENAUT
LUKE SWEENEY
UPSTAIRS DOWNSTAIRS

THURSDAY MAY 8 9PM, NO COVER
TRAMP!
DJS J.O.R.Y., K.Y.L.E., COMMODORE 69
& **SPECIAL GUEST DJ KID HACK**
INDIE, ELECTRO, DISCO, NEW WAVE, SEXY

FRIDAY MAY 9 7:30-9:30PM, \$7
SENTINEL
DEFINITE SPACES
EVERY FRIDAY AT 10PM, \$5
'LOOSE JOINTS'
ROTATING DJ'S CENTIPEDE
(MOPHONO/ CHANGE THE BEAT)
DAMON BELL (ABB RECORDS)
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SATURDAY MAY 10 \$3-\$5 SLIDING SCALE
WRITERS WITH DRINKS
ADAM MANSBACH
PAM HOUSTON
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(ATTACK OF THE THEATER PEOPLE)
ALL PROCEEDS BENEFIT THE FIGHT TO SAVE RENT
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CUMBIA DANCEHALL BOMBA PLEMA & SALSA

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EL OLIO WOLOF
THE BOXING LESSON (AUSTIN)
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club list



The Trucks play Cafe du Nord Fri/9. | PHOTO BY ROMAN BARRETT

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853 Valencia
(415) 970-0012

ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585
ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

BALAZO18
2183 Mission
(415) 255-7227

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAZAAR CAFÉ
5927 California
(415) 831-5620

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOHEMIA LOUNGE
1624 California
(415) 474-6968

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

BUBBLE LOUNGE
714 Montgomery
(415) 434-4204

BUTTER
354 11th St
(415) 863-5964

CAFÉ CLAUDE
7 Claude
(415) 392-3515

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFE DU NORD
2170 Market
(415) 861-5016

CAFE INTERNATIONAL
508 Haight
(415) 665-9915

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CATALYST COCKTAILS
312 Harriet
(415) 621-1722

CAT CLUB
1190 Folsom
(415) 431-3332

CITY NIGHTS
715 Harrison
(415) 546-7938

CLUB CALIENTE
298 11th St
(415) 255-2232

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB NV
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

CONNECTICUT YANKEE
100 Connecticut
(415) 552-4440

CRASH
34 Mason
1-877-342-7274

DALVA
3121 16th St
(415) 252-7740

DANNY COYLE'S
668 Haight
(415) 431-4724

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLCE
440 Broadway
(415) 989-3434

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

DUPLEX
1525 Mission
(415) 355-1525

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

EIGHT
1151 Folsom
(415) 431-1151

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ELIXIR
3200 16th St
(415) 552-1633

ENDUP
401 Sixth St
(415) 357-0827

FAT CITY
314 11th St
(415) 861-2890

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

FUSE
493 Broadway
(415) 788-2706

GLAS KAT
520 Fourth St
(415) 495-6626

GRAND
1300 Van Ness
(415) 673-5716

GRANT AND GREEN
1371 Grant
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HIFI
2125 Lombard
(415) 345-TONE

HOMESTEAD
2301 Folsom
(415) 282-4663

HOTEL UTAH SALOON
500 Fourth St
(415) 546-6300

HOUSE OF SHIELDS
39 New Montgomery
(415) 495-5436

ICON ULTRA LOUNGE
1192 Folsom
(415) 626-4800

INDEPENDENT
628 Divisadero
(415) 771-1421

IRELAND'S 32
3920 Geary
(415) 386-6173

JACK'S CLUB
2545 24th St
(415) 641-5371

JAZZ AT PEARL'S
256 Columbus
(415) 291-8255

JELLY'S
295 Terry Francois
(415) 495-3099

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KATE O'BRIENS
579 Howard
(415) 882-7240

KELLY'S MISSION ROCK
817 Terry Francois
(415) 626-5355

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2534 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

LOFT 11
316 11th St
(415) 701-8111

LOU'S PIER 47
300 Jefferson
(415) 771-5687

LUCID BAR
580 Sutter
(415) 398-0195

MAD DOG IN THE FOG
530 Haight
(415) 626-7279

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

METRONOME DANCE CENTER
1830 17th St
(415) 252-9000

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MOJITO
1337 Grant
(415) 398-1120

MOOSE'S
1652 Stockton
(415) 989-7800

NICKIE'S
466 Haight
(415) 255-0300

OLD FIRST CHURCH
1751 Sacramento
(415) 474-1608

111 MINNA GALLERY
111 Minna
(415) 974-1719

PARK
747 Third St
(415) 974-1925

PARKSIDE
1600 17th St
(415) 252-1330

LA PEÑA CULTURAL CENTER
3104 Shattuck, Berk
(510) 849-2568

PIER 23
Pier 23
(415) 362-5125

PINK
2925 16th St
(415) 431-8889

PLOUGH AND STARS
116 Clement
(415) 751-1122

PLUSH ROOM
York Hotel
940 Sutter
(415) 885-2800

POLENG LOUNGE
1751 Fulton
(415) 441-1710

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Fri., May 9, 8:15 PM
TANGO NO. 9 with Mila Salazar & Dancers

San Francisco's premier **Tango Nuevo** ensemble performs in an evening devoted to the fiery, seductive music birthed in the brothels of Buenos Aires. And for those who desire a visual introduction to the dance known as 'the beast with two backs', **Mila Salazar** and her stellar troupe of dancers will interpret pieces from the repertoire of **Tango No. 9**, including music of **Astor Piazzolla** as well as premiers of contemporary compositions by **Argentine composer Alejandro Oyuela** and others. \$16adv/\$18door

Sat., May 10, 8:15 PM
GAMELAN SEKAR JAYA

The Bay Area's acclaimed gamelan ensemble, presents the interlocking rhythms and refined dances of Bali in a special presentation; they will recreate the traditional 'kalangan' stage arrangement where groups play in temple courtyards surrounded by the audience. Led by one of Bali's most brilliant artists, **Dewa Ketut Alit Adnyana** (guest music director) from the famed **Cudamani ensemble**, **Sekar Jaya** will feature two large percussion orchestras, plus guest dancer **Kompiang**

Metri-Davies, from the **Gadung Kasturi** dance ensemble. \$15adv/\$17door

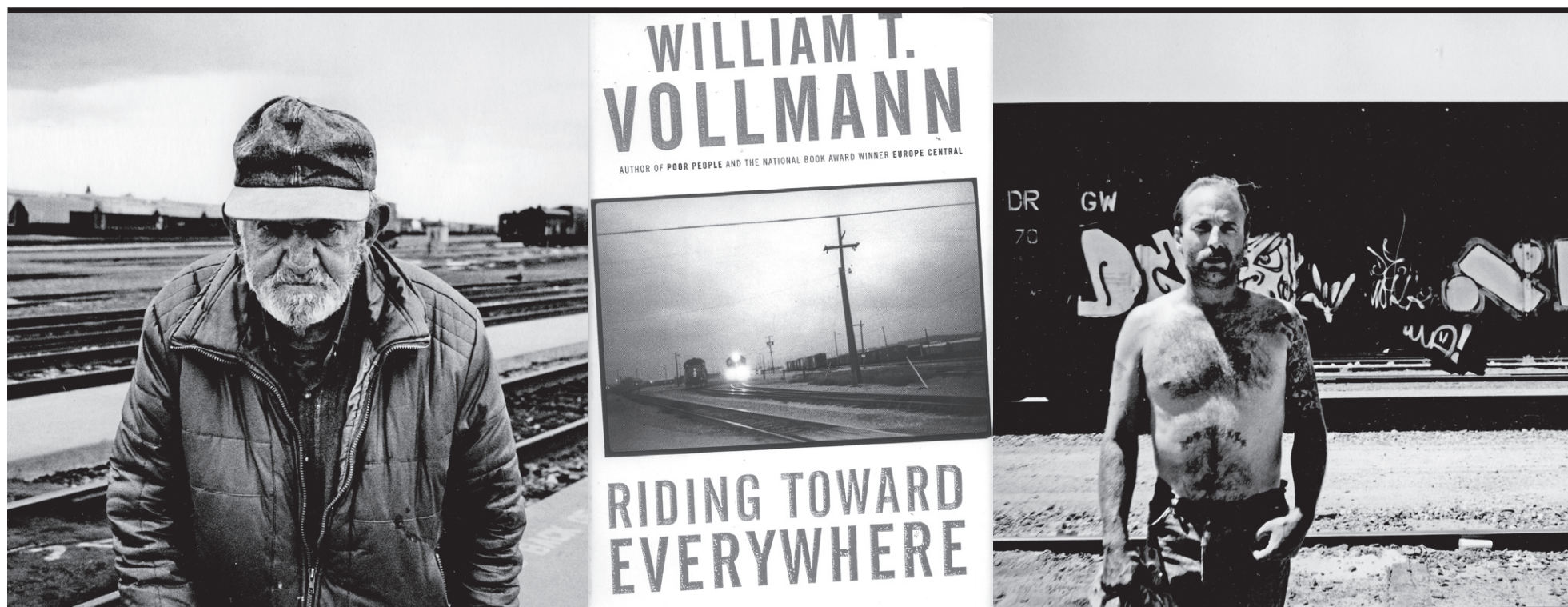
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visual art

While the photos of Mike Brodie, a.k.a. Polaroid Kidd — currently on show at SF Camerawork — catch beatific glimpses of a life on the rails, in the new book *Riding Toward Everywhere*, William T. Vollmann presents a bleaker picture through his words and images (below left and right).

PHOTOS BY WILLIAM T. VOLLMANN



The yard sticks

A train-hopping trip from the Polaroid Kidd's hobotopia to William T. Vollmann's tramps — and the truths in between

By Erick Lyle

> a&cletters@sfbg.com

TRAINS I hopped my first freight train in the spring of 1993, outside a small central Florida town. My first train sat behind a drive-in theater along old Highway 301, among the pines sometimes seen in old photos of turpentine camps and prison work crews. Under a Southern moon, I battled mosquitoes and listened to a chorus of swamp frogs that must have been heard by the very men who built the railroad. I waited impatiently on the porch of a grainer car, as if it were the threshold of adulthood, for the train to carry me somewhere else.

As the '90s ushered in a new era of gentrified, cookie-cutter, chain-store cities, I crisscrossed the country several times on freight trains. Today, I still think about that place in Florida outside of time, and when I'm sick of computers and phones and NPR news, I find myself head-

ing to the train yard. In recent works that seem eerily timed to headlines announcing an impending US financial collapse, the writer William T. Vollmann and the photographer Mike Brodie have headed there too. This resurgence of interest in train-hopping stories might be a barometer of public dissatisfaction.

The somewhere else I thought I wanted to go on that first train ride probably looked a lot like the romantic universe encapsulated in the Polaroid photos of train-hopping friends taken by Mike Brodie, a.k.a. the Polaroid Kidd. Brodie's photos, posted on his Web site, Ridin' Dirty Face (www.ridindirtyface.com), depict a hobotopia where packs of grubby kids (and dogs!) play music, share food, and forage in the ruins of postindustrial America, traveling from town to town on freight trains and homemade river rafts. Everyone's good looking and no one appears to be over 25.

As my first train left the yard that long-ago day, I sang some words by Johnny Cash because at 19 I wished

my life were an epic country song. Similarly, the subjects of Brodie's pictures wear suspenders and fedoras and patched-up oversize suit coats, as if they've walked out of newsreels from the Great Depression. In Brodie's version of somewhere else, though, the Depression is glamorous. One of the most charming — and possibly most emblematic — photos in his current show at SF Camerawork depicts a young woman standing in the doorway of a rickety shack, a yard full of chickens pecking at her feet. At first glance, the image seems lifted straight from Walker Evans' classic photos of 1930s austerity in his 1941 collaboration with James Agee, *Let Us Now Praise Famous Men*. But in Brodie's photo, the light is sensual, the mood somehow humid — it's summertime — and the woman is, incongruously, wearing a beaded ballroom gown.

Brodie's photos might depict a wish for a world uncomplicated by money or its absence — an aesthetic nostalgia for a time when no one had any money, and everyone had, perhaps, more integrity without it. Yet these images of romanticized destitution have, quite ironically, become high-priced art objects. Frankly, I find it creepy that art collectors will pay top dollar for highly aesthetic portraits of cute — and apparently penniless — teenage

punk waifs staring guilelessly from dirt-smudged faces into the camera. Brodie's photos have become valuable just as the country stands on the edge of the kind of Great Depression they romanticize. The winner at age 22 of the 2008 Baum Award for Emerging American Photographers, Brodie is highly talented. But the buzz about his subjects suggests that the weary art world is willing to go to as great lengths as the train-hopping kids in a search for authenticity. The Great Depression to come is on some level longed for.

Brodie seems motivated by a sincere desire to celebrate his community. "I just want to spend the next couple of years traveling around, following the warm weather, and documenting the train-hopping youth of America," he said in one recent interview. The joy of young friendship and the camaraderie of the road come through in his work. One soon-to-be-classic photo captures three train-hoppers from the waist down on a moving train: three sets of rolled-up trousers exposing dirty legs hang off the train, with the gravel rail bed and tracks below a blur. Near the center of the image, a can of beans with a spoon sticking out of it is being passed to someone whose hand reaches down from the upper right. It's sort of a tramp reenactment of Michelangelo's *The Creation of Adam*,

and the meeting of the hands on the can gives the photo an emotional punch. Though the young legs look straight out of *The Little Rascals*, the image is timeless, as poignant and enduring as summer itself.

When Brodie photos like this one escape from the self-consciousness of staged portraiture, they effortlessly capture the exhilaration of being young and on a freight train with your whole life seemingly ahead of you. The picture in this show of the kid hanging off the back of a moving train by one tattooed arm may be bought, but the middle-finger salute he triumphantly gives to the camera says the joke is on the collector who pays for it.

That the kid giving the finger will likely one day resemble William T. Vollmann in the new train-hopping memoir *Riding Toward Everywhere* (Ecco Press, 288 pages, \$26.95) is a joke — played by time — on all of us. As the book begins, Vollmann finds himself nearing 50, recovering from a broken pelvis, and too hobbled to catch moving freights. Without even a fedora, he humbly cowers around the perimeter of a train yard carrying his only fashion accessory, a trusty orange bucket ("One could sit on it, carry things in it, and piss into it"), while contemplating his life's narrowing options: "I hope that as what I get diminishes

thanks to old age, erotic rejection, financial loss, or authority's love taps, I will continue to receive it gratefully."

Like a veteran pitcher who has lost some zip on his fastball, Vollmann gets by on guts, his vitality flowing from an ornery and uncompromising hatred of authority that isn't matched by young Brodie. "The activities described in this book are criminally American," he states in a disclaimer. In an increasingly controlled and uptight America, where "year by year the Good Germans march deeper into (your) life," Vollmann holds onto the hope that a freight train can still help him find a hole in the net.

Riding Toward Everywhere includes 20 or so pages of photos by Vollmann. In sharp contrast to Brodie's, none feature anything you could really call pretty — except perhaps a snapshot of a friendly waitress in Wyoming, whose inclusion here only underscores the loneliness and desperation he finds on the rails. Vollmann's camera finds cardboard camps in the weeds, toothless tramps, stern rail cops, and racist graffiti under rail bridges. For him, the train yard represents a collection of failed possibilities. In a boxcar heading from Salinas to Oakland, he finds an old hobo moniker from La Grande, Ore., written on the wall and spends the long boxcar night contemplating a woman from there whom he'd loved — and what might have been if they'd stayed together. In the morning light through the boxcar doors, looking out over "cornfields and the half-constructed houses of our ever-swarmed California," he mourns "not merely my past but the vanished American West itself, where I would have homesteaded with my pioneer bride."

Well versed in the lore of rail-hopping, Vollmann goes to such places as Spokane, Wash., and Laramie, Wyo., in search of the hobo jungles of today's American West. However, where proud Wobblies and tramps once cooked up a mulligan stew and waited to catch out, he finds a police lineup of blown-out drunks and SSI recipients. Though free to roam the rails under that big Western sky, they seem as herded and docile as those last few sad bison living out their days at the end of Golden Gate Park.

As in his last book, *Poor People* (Harper Perennial, 464 pages, \$16.95), Vollmann records somewhat incoherent interviews with these subjects, an approach that stands in for sociology. While the elliptical conversations do give a somewhat impressionistic take on what life on the rails is like, *Riding Toward*

Everywhere's subjects are hardly representative. Like Brodie, Vollmann is in thrall to a particular aesthetic. He's committed to sensationalizing the ugliest aspects of the rails, to obsessing over swastika tags and crude drawings of women's genitalia scrawled by bums on boxcar walls.

While spending much of *Riding Toward Everywhere* looking for the Freight Train Riders of America, a half-mythical hobo gang whose members supposedly will "kill you for \$5 in food stamps," Vollmann fails to mention possibly the largest population on the West Coast train lines — undocumented Latino farmworkers. In my own experience hopping trains, I've shared food, water, and a sweet sense of humanity beyond language with such laborers. (Just last October, when I got off a train that stopped at the bridge over the American River in Vollmann's hometown, Sacramento, I looked back to see five Latino guys carrying their belongings in Safeway plastic bags, scurrying up the embankment to get on the train before it started moving again toward Stockton.) Their presence on the rails is so great that I'd venture to say that if train cops actually tried to stop them from riding, an apple would cost five bucks, because there'd be no one left to pick them.

Still, despite self-consciously labeling himself a "fauxbeau," the 2005 National Book Award winner gets most details of train hopping right. Insider safety tips — don't forget to put a rail spike in the boxcar door so it can't slam shut on you! — are well represented, and Vollmann is especially good on the sights, sounds, and feelings of actually being on a train. He captures perfectly that indescribably victorious moment when your train is finally leaving the yard and it starts to accelerate just as you pass the cursed patch of weeds and litter where you've been hiding from the yard bull for 24 hours. *Riding Toward Everywhere* is most enlivening when this old pro simply lies back and describes what he sees out of his boxcar door.

Unfortunately, it turns out Vollmann doesn't have even a relatively short book's worth of train-hopping stories. After the excitement of a handful of train rides described early in the book, he pads the page count by dusting off other writers from the past and their takes on the road. Jack Kerouac, Jack London, and Ernest Hemingway are, predictably, quoted at length. Mark Twain's raft on the Mississippi makes a guest appearance. *Riding Toward Everywhere*, it turns out, is a lot like a freight-train ride itself: in the begin-

ning it's really exciting and feels like it could lead anywhere, but after a while it starts moving so slowly that you can't wait to get off!

Yet Vollmann's book still has something to say about the search for real freedom — about its elusiveness and the price of trying to find it. "And we flee in search of last summer or next summer," he writes, "but there's no harm in it if we know all the time it's only a shadow show." Somewhere between the eternal search for next summer and the eternal search for last summer is the real ache Vollmann feels in his bones as he struggles to climb aboard a boxcar. In the years between the kid that Brodie photographs hanging off the back of a speeding freight train and the incoherent drunk living by the tracks that Vollmann interviews, there are cherished bits of freedom. They're snatched from razor-wired train yards and robot train cops: a view through a boxcar door of elk at sunrise, or the taste of cold water from a trackside creek in the middle of nowhere Montana. These experiences are so rare and true that mere images of them are worth thousands in galleries.

The holes in the net are rare these days. I think often of my first train ride from that place out of time. It is a place seen in my favorite photo from Brodie's exhibition at SF Camerawork. Through a rear window, it catches seven kids in the back of a pickup truck rolling down a flat Middle American prairie road at dusk. Hair is blowing all around in the wind, but one guy on the left is bent over in cool concentration, rolling a smoke, as warm yellow sunlight the very color of nostalgia floods the image. Whether you're Mike Brodie, 22, or William Vollmann, 48, or myself, just now 35, you can't help it; you want to live in this photo forever. **SFBG**

MIKE BRODIE: THE 2008 BAUM AWARD FOR EMERGING AMERICAN PHOTOGRAPHERS

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FRIDAY NIGHTS

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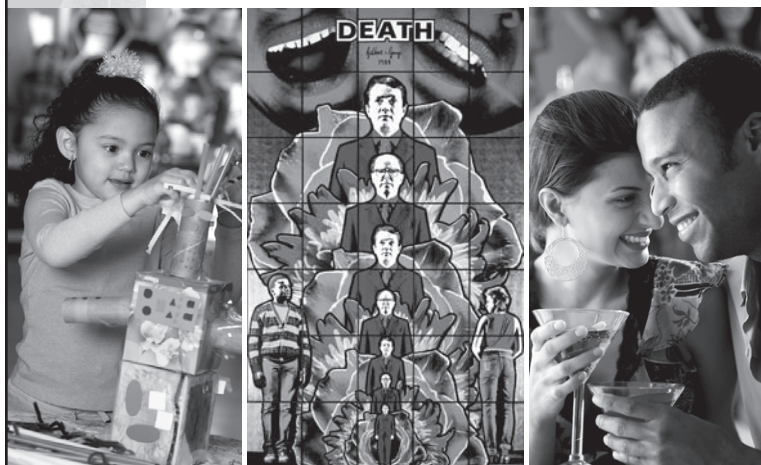
5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

DANCE to electronic duo **Land Sound** and DJs **PeePlay** and **Jason Kendig** of **Honey Soundsystem**.

EXPERIENCE **Fauxnique** and friends as they perform a reprise of *Lip-Synching Sculpture*: a glamour-drag-tinged re-interpretation of the Gilbert & George *Singing Sculpture*.

LISTEN to **Robert Hass**, a former Poet Laureate and winner of the 2008 Pulitzer Prize for *Time and Materials*. Hass and fellow poets Brenda Hillman, Bill Berkson, and Maxine Chernoff will guide a walking and poetry reading tour of the **American Gallery**. This is in collaboration with the de Young Poetry Series, curated by Paul Hoover, Poet, Editor and Professor of Creative Writing at SFSU. Free after museum admission; advanced tickets recommended. Purchase tickets at www.museumtix.com.



Middle: Gilbert & George, "DEATH" from *DEATH HOPE LIFE FEAR*, 1984. Image courtesy of the Tate Modern London. © Gilbert & George

de Young



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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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“Broken Promised Land”

» REVIEW “Broken Promised Land” is a distracting title for Israeli photographer Shai Kremer’s exhibit at the Robert Koch Gallery. Though broken dreams and bombed-out promises are certainly present in the 11 color photographs on display from Kremer’s seven-year project shooting Israel’s militarily disfigured landscapes, it’s ultimately the subtlety of his work that defines its wide-ranging resonance.

Kremer also has shown works from this series at New York City’s Julie Saul Gallery. They grabbed the title “Infected Landscape,” part of the name of Kremer’s forthcoming monograph from Dewi Lewis Publishing, advance copies of which are available for perusing at Robert Koch. That name is fine but “Broken Promised Land” might have been more potently called “Earth” — or in Hebrew, “*Eretz*.” Kremer’s exquisitely lit land of riddled targets, separation walls, and military training centers with their sad, flimsy, make-believe villages appears simultaneously abandoned by humanity and swarming with energy, spiritless and ghostly. The edges of the landscapes feel as if they’re about to swallow up entire scenes and spit them out, dispensing with the human elements. *Burned Olive Trees and Katyusha Crater, Lebanon War* (2006) combines the beauty and timelessness of a Mediterranean hillside village with a scar in the landscape so severe that every glance reveals something different in the foreground: a controlled burn; a clean photograph of an olive grove, mounted on a dirty one; or the destruction wrought by a rocket. *Shooting Defense Wall, Gilo Neighborhood, Jerusalem, Israel* (2004) displays a wall strangely painted to blend in with the street and landscape.

Kremer, born in 1974, shares a broad affinity with younger Middle Eastern artists such as Oraib Toukan, whose interest in cultural memory is returning significant results. “My goal is to reveal how every piece of land has become infected with loaded sediments of the ongoing conflict,” Kremer has stated about the series. Unfortunately, he’s immensely successful. **(Ari Messer)**

BROKEN PROMISED LAND Through May 31. Tues.–Sat., 10:30 a.m.–5:30 p.m.

Robert Koch Gallery, 49 Geary, fifth floor, SF. (415) 421-0122,

www.kochgallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 22, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Annie Leibovitz: A Photographer’s Life, 1990-2005**.” Photographs of celebrities, as well as personal and family portraits. Through May 25. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “**Sex and Sensibility: Ten Women Examine the Lunacy of Modern Love**.” 200 cartoons, many by contributors to the *New Yorker*. Through June 8. “**Small Press Spotlight: Andy Hartzell**.” Works by the creator of *Monday*. May 10-Aug 10. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages

13 to 17 and college students with ID (free first Tues). “**Gilbert and George**.” Retrospective of the acclaimed art duo. Through May 24. “**No Body Special**.” Works by Lynn Hershman Leeson. Through June 1. “**Paper Work**.” Works by Jane Hammond using a fixed lexicon of 276 images. Through Aug 31. **Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Tues-Fri, 11am-6pm; Sat-Sun, 11am-5pm. \$4-5. “**American Symbols: From Lady Liberty to the Stars and Stripes**.” Examination of iconographic symbols in American folk art. May 9-Aug 3.

BAY AREA
San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. “**This Show Needs You**.” Participatory group exhibition. Through May 17. “**River of Words**.” Artwork by Bay Area winners of the River of Words Poetry and Art Contest. Through May 17. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). “**Borderlandia**.” Paintings, drawings, prints, and books by Enrique Chagoya. Through May 18. “**Protest in Paris 1968: Photographs by Serge Hambourg**.” Photographs documenting the student demonstrations from the spring of 1968. Through June 1. “**Held**

Rectangles.” Conceptual works by John C. Fernie and Lawrence Weiner. Through Aug 3.

GALLERIES

OPENING

Belcher Art Gallery 69 Belcher; 806-7078. Sat-Sun, 11am-6pm; and by appt. Paintings by Marta Resende (reception Fri/9, 6-9pm). May 10-20. **California College of the Arts** 1111 Eighth St; www.cca.edu. Daily, 10am-6pm. “Baccalaureate Exhibition 2008,” group show. May 8-12. “2008 MFA Exhibition,” group show (reception Thurs/8, 6-9pm). May 8-17. “CCA Design Thesis Presentations,” group show (receptions Thurs/8, 6-9pm; Fri/9, 2-4:15pm and 4:45-7pm). May 10-17.

» CELLspace 2050 Bryant; 648-7562. Mon-Fri, 3-10pm; Sat-Sun, 10am-10pm. “Bonus Map,” installation by Veronica Graham (reception Thurs/8, 8pm). Through May 25. See Picks, page 22. **Chinese Culture Center** Holiday Inn, 750 Kearny, third floor; 986-1822. Tues-Sat, 10am-4pm. “Lure,” installation by Belli Liu (reception Fri/9, 6pm; lecture Sat/10, 2pm). May 9-June 29. **Evolving Art Gallery** 215 15th St; 255-9091. Call for hours. Installations and paintings by Younhee Park (reception May 17, 2-5pm). May 10-June 10.

» Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Works on paper by David Park (reception Thurs/8, 5:30-7:30pm). May 8-June 28. **» Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. “201 Drawings,” works by Lordy Rodriguez; “Ox-Herding,” works by Julie Chang (reception Sat/10, 4-6pm). May 10-June 14.

Iceberger Gallery 3150 18th St, no. 109; 225-8392. Call for hours. “Sunday Painting,” works by members of the Apenest collective (reception Sat/10, 7-9pm). May 10-June 1. **InterContinental San Francisco** 888 Howard; www.visualaid.com. “Spring Auction,” silent auction benefitting the artists of Visual Aid. Thurs/8, 6-9pm. **Jancar Jones Gallery** 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. Paintings by Gina Borg (reception Fri/9, 5-8pm). May 9-31. See Picks, page 22.

Jewett Gallery San Francisco Public Library, Main Library, 100 Larkin, lower level; 557-4277. Mon, Sat, 10am-5:30pm; Tues-Thurs, 9am-7:30pm; Fri, noon-5:30pm; Sun, noon-4:30pm. “Sing Me Your Story, Dance Me Home: Art and Poetry from Native California,” group show. May 10-June 29. **» Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. Drawings and an installation by Tucker Nichols (reception May 15, 6-8pm). May 13-June 21. **Luggage Store Gallery** 1007 Market; 255-5971. Wed-Sat, noon-5pm; and by appt. “Kick Out the Jams,” group featuring artists from *Hot and Cold* zine (reception Fri/9, 6-8pm). May 9-June 14.

» MMGalleries 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “Descendants,” paintings by Henry Jackson (reception Thurs/8, 5:30-7:30pm). May 8-June 29. **Polarity Post Productions** 69 Green; 673-3080. Mon-Fri, 9am-5pm. “Call of the Wild,” group show depicting animals both domestic and wild (reception Wed/7, 5:30-7:30pm). Through July 12. **Precita Eyes Mural Arts and Visitors Center** 2981 24th St; www.precitaeyes.org. Mon-Fri, 10am-5pm; Sat, 10am-4pm; Sun, noon-4pm. “Muralists on the Rise,” student artwork; “May Is for Murals,” Mural Awareness Month celebration (open house Fri/9, 6:30-8pm). May 9-31. **Root Division** 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. “New Growth,” group show by students in the Youth Education Program (reception Sat/10, 3-7pm). May 7-17.

» Soap Gallery 3180 Mission; 920-9099. May 23-24, 6-9pm; May 10 and 17, noon-8pm; and by appt. “Photography by the Bay: The Mix,” group show of more than 40 photographers (reception Fri/9, 6-9pm). Through May 30. **Zinc Details** 2410 California; 776-2100. Mon-Sat, 11am-7pm; Sun, noon-6pm. Prints by Rex Ray (reception Thurs/8, 6-8pm). May 7-June 30.

BAY AREA
ACCI Gallery 1652 Shattuck, Berk; (510) 843-2527, www.accigallery.com. Mon-Fri, 11am-6pm; Sat, 10am-6pm; Sun, noon-5pm. “Oasis — Exceptional Works for Your Garden and Home,” group show (reception Fri/9, 6-8pm). May 9-June 8. **Alta Bates Summit Medical Center** 2450 Ashby, Community Art Gallery, Berk; (510) 204-1667. Daily, 24 hours. “Color/Rhythms,” paintings by Celia Jackson and Harold Zegart, sculptures by Kati Casida. Through Fri/9. “Intertidal,” collages by Susan Adame, photo art by Tara Gill,

photographs by Jamie McHugh, and sculptures by Judy Shitani (reception Sat/10, 5-7pm). May 10-July 10.

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-6pm. “Rising Stars,” 17th annual Marin County high school group (reception Thurs/9, 6-8pm). Through May 30. **Avenue 25 Gallery** 32 W. 25th Ave., second floor, San Mateo; (650) 349-5538. Mon-Fri, 9-5pm. “The Other Hemisphere,” paintings and drawings by Linda Salter (reception Fri/9, 4:30-6:30pm). Through June 26.

Craft and Cultural Arts Gallery State of California Office Bldg Atrium, 1515 Clay, Oakl; (510) 622-8190, www.oaklandculturalarts.org. Mon-Fri, 10am-5pm. “Double Vision: Cubist and Abstract Expressions,” works by Steve Carlson and Carol Manasse (reception May 15, 5-8pm). May 12-June 27.

» Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm; and by appt. Also open Sat/10, 11am-4pm. “New Walls,” group show and unveiling of newly remodeled center (reception Thurs/8, 5-8pm). Through June 19. **Gallery Bergelli** 483 Magnolia, Larkspur; (415) 945-9454. Daily, 10am-4pm. “Reflection,” works by Sanjay Vora (reception Sat/10, 3-5pm). Through May 31.

» Gallery Route One 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed-Sun, 11am-5pm. “Lost and Found,” works using recycled materials by Madeline Neto Hope; “The Museum of Curious Thought Presents Optical Allusions,” mixed-media and assemblage works by Betty Woolfolk; “Bicycles of Florence,” photographs by Steve Brock; works by Suzanne Parker (reception Sun/11, 3-5pm). May 9-June 15.

» Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. Works by Judith Brownfield, James Hartman, and Nell Haskell (reception Sat/10, 4-8pm). Through June 1.

Tecoah Bruce Gallery Oliver Art Center, California College of the Arts, 5212 Broadway, Oakl; (510) 658-1223. Daily, 10am-8pm. “Baccalaureate Exhibition 2008,” group show (reception Fri/9, 5-7pm). May 8-12.

ONGOING

» Art at City Hall City Hall, ground floor, One Dr. Carlton B. Goodlett Place; 252-2590. Mon-Fri, 8am-8pm. “Contemporary Photography from California and Tehran,” group show (panel discussion May 14, 7-9pm). Through June 27.

Art Gallery Cesar Chavez Student Center, terrace level, San Francisco State University, 1650 Holloway; 382-2580. Mon-Fri, 7am-10pm; Sat, 8am-4pm. “Imperfect Machines,” works by Elish Cullen, Taryn McCabe, and Jeff Ray. Through May 14.

» Bioscrip Pharmacy 2262 Market; 255-0101. Daily, 9am-7pm. “Hedgehog Boy: A Visual Aid Exhibition,” mixed-media paintings by Rene Capon. Through July 31.

» David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sun, 11am-6pm; and by appt. “Still Life,” installation by Bernadette Cotter. Through Sat/10.

Eleanor Harwood Gallery 1295 Alabama; 282-4248. Thurs-Sat, 1-5pm; and by appt. “Figure Below,” installation and drawings by Nickolas Mohanna. Through Fri/9.

Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. “I Touch Myself,” group show celebrating National Masturbation Month. Through June 1.

» Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. “American Debut,” silicone-on-canvas works by Inkie Whang. Through June 1.

Gallery 1988 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. “Human Nature,” new paintings, drawings, and prints by Roland Tamayo. Through Sat/10.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. Works by John Buck and Larry Thomas. Through May 31. **George Krevsky Gallery** 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. “Building a Team,” 11th annual exhibit of baseball art. Through June 7.

» Hyde St. Gallery 1987 Hyde; 359-9800. Tues-Fri, 4-10pm; Sat, 3-10pm; Sun, 3-9pm. “Burlesque,” photographs by Robert Adler. Through Sat/10.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. “COLORS: Past and Present,” exhibition of *Colors* magazine covers. Through Fri/9.

» Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “New York: Here and Now,” works by Sonya Sklaroff. Through May 31.

John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. “Five Women,” works by Juliette Aristides, Sarah Lamb,

Kate Lehmen, Dorothy Morgan, and Patricia Watwood. Through Sat/10.

Joseph L. Alioto Performing Arts Piazza Civic Center, Polk between Grove and McAllister. “Manolo Valdés in San Francisco,” bronze sculpture. Through Aug 31.

Katz Snyder Gallery Jewish Community Center of San Francisco, 3200 California, second floor; 292-1233. Mon-Thurs, 8am-10pm; Fri-Sun, 8am-6pm. “The Backlit World,” picture-stories and drawings by Ben Katchor (in conversation with Josh Kornbluth, Mon/12, 8pm). Through May 30.

» Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Considering Truth and Beauty,” acrylic on canvas paintings by Patrick Wilson. Through Sat/10.

Monadnock Bldg 685 Market, floors 3-5; 673-3080. Daily, 9am-6pm (first Thurs, 5:30-8pm). “The New Romantics,” landscape works by Fong Fai, Jack Freeman, and David Regan. Through June 25.

» Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. “Oceans of Potions,” group show. Through June 1.

111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. “Circus,” new paintings by Ferris Plock and Kelly Tunstall. Through May 30.

Patricia Sweetow Gallery 77 Geary, mezzanine level; 788-5126. Tues-Sat, 10:30am-5:30pm. “No Vanishing Point,” chalk pastel drawings on paper by Gale Antokal; “Nuclear Family,” textile installation by Sarah Wagner. Through June 14.

Queen’s Nails Annex Gallery 3191 Mission; 648-4564. Fri-Sun, noon-6pm. “This Is Not an Auction/This Is a Terrarium,” group show (auction Fri/9, 7-11pm). Through Thurs/8.

Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. “Rhythmic Vitality, Dances in Silver,” works by Barbara Morgan. Through June 28.

» Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. “Runnin’ on Empty,” works by Paul Chatem. Through Sat/10.

» SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues-Fri, 2-7pm; Sat, 1-5pm. “East of the West,” group show on the Middle East (reception May 16, Office of Supervisor Ross Mirkarimi, City Hall). Through May 24. “70/30: Seventy Years of Living, Thirty Years of Art,” works by Flo Oy Wong. Through May 25.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Ghost Hesh,” works by Daniel Tierney. Through May 31.

Swell Gallery San Francisco Art Institute, SFAI Graduate Student Center, 2565 Third St; 641-1241. Mon-Sat, 9am-6pm. “Archival Practices — Class Show,” group show. Through Fri/9.

» Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. “Revolution 9,” ninth annual Thacher Student Showcase. Through July 7.

20 Hawthorne Lower level; (510) 527-1214. Wed-Sat, 11am-5pm. and by appt. “The Neti Project,” paintings and an installation by Nathan Phelps. Through Fri/9. **Visual Aid** 116 New Montgomery, suite 640; 777-8242. “Lost and Found,” collaged paintings by Gregg Cassin. Through Aug 1.

BAY AREA

Art on Broadway 2625 Broadway, Redwood City; www.artonbroadway.com. Tues-Fri, 11am-5pm; Sat by appt. “Metamorphosis,” group show (reception Sat/10, 7-10pm). Through June 15.

» Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-6pm. “PASSION, palette, and paint,” works by Jon Stevens Walters. Through Sat/10.

Awaken Café 414 14th St, Oakl; (510) 381-3117. “Passing By” and “Life In Limbo,” photographs by Mia Nakano. Through June 2.

» Cecile Moochnek 1809D Fourth St, Berk; (510) 549-1018. Wed-Sun, noon-5pm. “In the Light of May,” paintings by Emily Payne and photographs by Noreen Eki Fukumori. Through June 15.

Esteban Sabar Gallery 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs-Fri, 11am-6pm; Sat-Sun, noon-6pm. “Emancipated Hearts — What Is Family to Me?,” group show of student artwork. Through May 19.

John Wilmer Studio 333 B Caledonia, Sausalito; (415) 331-3037. Call for hours. “Cosmic Consolations,” new works by Carol Duchamp. Through Sat/10.

» Osher Marin Jewish Community Center 200 N San Pedro, San Rafael; 444-8000. Call for hours. “American Resting Place,” photographs by Reid S. Yalom (reception Thurs/8, 6:30pm). Through July 1. **SFBG**

stage

Comic opera *Figaro* — starring Steven Epp (left) as the titular “Fig” — gets a lively staging at Berkeley Rep, courtesy of Minneapolis-based Theatre de la Jeune Lune.

PHOTOS BY KEVIN BERNE



Fig-headed

Theatre de la Jeune Lune’s audacious *Figaro* shakes up a classic

By Robert Avila
 > a&cletters@sfbg.com

It’s 1792 and the Terror reigns in Paris, the euphoric overthrow of the old regime in the name of universal brotherhood having given way to a fiesta of bloodletting and fear. Hiding out from the revolutionary mob, just a stone’s throw from the Bastille, a weathered aristocrat, Count Almaviva (Dominique Serrand), and his reluctantly loyal and much put-upon servant Fig (Steven Epp) carp and cavil and nigger at each other, poking old wounds and replaying the past. In Theatre de la Jeune Lune’s West Coast premiere of *Figaro* (adapted by Serrand and Epp), this adds up to an extremely agile blending of Mozart, Pierre Beaumarchais’ three *Figaro* plays, a bit of real-life biography (that old aristo holed up in a half-empty mansion resembling Beaumarchais himself), and something more besides that verges on poignant modernist doubt.

Berkeley Repertory’s massive Roda stage, left largely bare, provides ample scope for Jeune Lune’s audacious production, which includes operatic performances by a talented 10-member cast, the 7th Avenue

String Quartet in the pit (conducted by pianist Jason Sherbundy), and actor-director Serrand’s wall-size video designs, which alternately cast the impression of once-lavish, now destitute surroundings and channel a live feed for some extreme and affecting closeups. The Minneapolis-based company (last here in 2006 with a memorable production of *The Miser*) proves adept at keeping several theatrical balls in the air, not least the music (Mozart’s *The Marriage of Figaro* being well served), commedia dell’arte-inflected physical comedy (a representative gesture of Serrand’s Almaviva is a half-squat with hands jutting back directing an unseen servant and chair assward), and several narrative lines looping through a series of flashbacks.

The central relationship between master and servant carries the most charge, as well as humor — Epp’s Fig is a hilariously affronted and rather naïve exponent of newfound democratic values. (Boasting of the newborn United States, he says: “They have a president, not a king who sits on the throne just because his daddy did. His name is George, um ... something with a *W*.”) Serrand’s

marvelous Almaviva, meanwhile, is as astute in his political cynicism as he is childish in his pampered sense of entitlement. But the ingenious text soon loses the thread of their rich relationship among the several narrative strands that necessarily enter from the wistfully, painfully recollected past. For all the success of *Figaro*’s ambitious and expert mix — and the transporting music, dynamic staging, and expert performances — something is sacrificed in not pursuing the crucial relationship between the Count and Fig more rigorously.

Clearly something more than Beaumarchais or Mozart is at stake. Epp’s multifaceted text seems to include, among other things, a side-long glance at Samuel Beckett. Fig (a Beckett-like moniker for sure) and the Count, despite the weight of their shared history, sound thoroughly modern. Locked in a terrible if comical reciprocal bind, master and servant here lend the play an enticingly far-reaching metaphor. Just behind the obligatory if piquant jabs at Bush and Iraq, a larger theme looms, suggesting the limits and contradictions of modern liberal democracy itself. Those great booming flashes of cannon fire that finally punctuate the action seem to simultaneously signal a new order and an apocalypse, as if, there at the inception of the modern, the Revolution has revealed itself as both a cradle and grave in one. **SFBG**

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 2015 Addison, Berk
 (510) 647-2917, www.berkeleyrep.org

SON UP, SON DOWN: SON OF SAM I AM

The playful title of PUS’s (“Performers Under Stress”) program of Samuel Beckett shorts denotes the sequel to last season’s Beckett program, *Sam I Am*. But the mingling here of Dr. Seuss’s nursery school rhymes with serial killer élan seems nothing if not apt. The formerly Chicago-based PUS continues to offer worthwhile if uneven stagings of otherwise rarely seen pieces. The selection this time is another uneven affair, but concludes with the essential monologue *Krapp’s Last Tape*, featuring a sure and absorbing performance by Skip Emerson as the aging Krapp reviewing the reel-to-reel recordings of his impossibly distant younger self. Emerson conveys the despairing character’s many colors: the clown, the buffoon, the baboon with his banana, the poet, the pretentious “I” of the tapes, all impossibly disconnected somehow from the man onstage. (Avila)

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(photos: Steven Underhill)



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PHOTO OF EDMER LAZARO AND ANNE-LISE REUSSWIG BY HIROKI SAITO



Dandelion Dancetheater

» PREVIEW The San Francisco Ballet closes its season this week, but Bay Area dance keeps pulsing. Across town in the Mission's modest CELLspace, Dandelion Dancetheater is starting its own rather remarkable program of new dance. The two-week run — which heads to the Yerba Buena Center for the Arts for the third week — features the company's own performers plus guest artists from Montreal and Madrid. Collectively these performers and choreographers call what they are doing “physically integrated dance,” the moniker folks who have long been expanding the concept of who is a dancer seem finally to have settled on. It's a movement pioneered by Oakland's AXIS Dance Company, so it should be no surprise that these programs draw heavily on former AXIS dancers Jacques Poulin-Denis, who has returned to Canada, and Nadia Adame, who has gone back to Spain. Eric Kupers, Dandelion's co-director and a former AXIS collaborator, initially became interested in working with nontraditional dancing bodies for the challenges it poses to his own creativity. Kupers has investigated ideas of identity, body image, beauty, intimacy, loneliness, ability, and disability. In *The Undressed Project* series (2002 to present), he asked his very diverse group of dancers to perform in the nude, challenging their vulnerability and our willingness to look. In his Physically Integrated Dance Program at California State University-East Bay, he works with performers with emotional and physical challenges. They will perform in one program with his newest company dancer, a young man with a learning disability. Kupers' work-in-progress, *oust*, and Adame's *9 días y 20 horas a la deriva* look at issues of displacement, particularly surrounding immigration. Poulin-Denis, with Mayday Dance, will bring *Les Angles Morts* (2007), while his *DORS* investigates sleeplessness. **(Rita Felciano)**

Dandelion Dancetheater Fri/9-Sun/18, 7 (Program A) and 8:30 p.m.

(Program B), CELLspace, 2050 Bryant, SF. \$10–\$20. (510) 885-3154,

www.brownpapertickets.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 22, for information on how to submit items to the listings.

THEATER

OPENING

The Bell Curve Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Always ready to take on racism in America, comedian W. Kamau Bell returns with enough material from the past two weeks to last the next six.

The Book of Mark Garage, 975 Howard; 585-1221, www.pusworks.org, www.brownpapertickets.com. \$15-20. Opens Fri/9, 8pm. Runs Fri-Sat, 8pm. Through May 17. Charles Pike performs in his solo show adapted from the biblical gospel.

Bug SF Playhouse, 533 Sutter; 677-9596. \$38-65 (\$20 for previews). Previews Wed/7-Sat/9, 8pm. Opens Sat/10, 8pm. Runs Wed-Sat, 8pm (also Sat, 3pm). Through June 14. A wife on the run hides out in a seedy Midwestern motel with her lesbian biker buddy and a paranoid Guf

War vet in Tracy Letts' racy play performed by Shotgun Players.

It's Murder, Mary New Conservatory Theatre Center, Rector Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34 (\$40 for opening night). Opens Fri/9, 8pm. Wed-Sat, 8pm; Sun, 2pm. Through June 28. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River.

Octopus Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. \$20-45. Opens Sat/10, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7:30pm. No evening show Sun/11. Through June 8. Four gay men confront their commitment issues in Steve Jockey's drama.

BAY AREA
No Child Berkeley Repertory Theatre, Thrush Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$27-69. Previews Sun/11, 7pm. Opens Mon/12, 8pm. Runs Wed, 7pm (May 21 and 28 only); Thurs (May 22 and 29 only)-Sat, 8pm; Sun, 2 and 7pm. Additional matinee May 31, 2pm. Through June 1. Nilaja Sun's drama shows what really goes on in the public schools of America.

Queenie Pie Oakland Metro Operahouse, 630 Third St., Oakl; (510) 763-1146, www.oaklandopera.com. \$28-35. Previews Fri/9, 8pm.

STAGE

Opens Sat/10, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through May 25. The Oakland Opera performs Duke Ellington's comic opera. See Picks, page 22.

ONGOING

And if We Shadows — Scenes from a Circus Life Brava Theater Center, 2781 24th St; 665-2276, www.citycircus.org. \$12.50-\$25. Fri/9-Sat/10, 8pm (also Sat, 3pm); Sun/11, 3pm. Tim Barsky directs and Shannon Gaines choreographs a circus show featuring performances by breakdancers, aerialists, contortionists, and acrobats.

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

The Breast of Sherry Glaser Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$22-35 sliding scale (\$15-24 during previews). Previews Thurs/8-Sat/10 and May 15, 8pm. Opens May 16, 8pm. Runs Thurs-Sat, 8pm. Through June 14. In an effort to entertain, raise money for an Iraqi orphanage, and foster world peace, Glaser bares all for her solo show.

Coco Eureka Theatre, 215 Jackson; 255-8207. \$22-38. Wed/7, 7pm; Thurs/8-Fri/9, 8pm; Sat/10, 6pm; Sun/11, 3pm. Andrea Marcovici stars in 42nd Street Moon's musical production about the life of the French designer, Gabrielle Coco Chanel.

Course of the Starving Class American Conservatory Theatre, 415 Geary; 749-2228, www.act-sf.org. \$17-71. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. No matinee May 21. Through May 25. A.C.T. presents Sam Shepard's 1978 play pitting American Dream against American Reality when a father returns home from WWII and starts drinking heavily.

A Midsummer Night's Dream Curran Theatre, 445 Geary; 512-7770, www.shnsf.com. \$35-80. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 1. Director Tim Supple incorporates martial arts action and acrobatics into a South Asian-flavored version of Shakespeare's magical comedy.

The Odyssey New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$10-15. Thurs/8-Sat/10, 8pm; Sun/11, 2pm. NCTC's Teen Performance Ensemble make the Homeric journey.

Out Cry Next Stage Theater, 1620 Gough; www.internationaltheatrensemble.com. \$15-25. Fri-Sat, 8pm; Sun, 2pm. Through June 1. Felicia Faulkner, a cousin of the famed Southern writer and close friend of Tennessee Williams, portrays the lead role in the belated playwright's drama.

Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

7 Sins Theatre Rhinoceros, studio, 2926 16th St; 861-5079, www.therhino.org. \$10. Extended run: Fri-Sat, 8pm. Through May 17. James Judd stars in a comedic solo show about his life of committing cardinal acts of badness.

Shopping! the Musical Shelton Theatre, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Son of Sam I Am Garage, 975 Howard; 585-1221, www.pusworks.org, www.brownpapertickets.com. \$15-20. Extended run: Thurs, 8pm. Through May 15. Chicago-based Performers Under Stress take on short and obscure works by Samuel Beckett. See “Son Up, Son Down,” page 49.

“Sweetie” Tanya: The Demon Barista of Valencia Street Exit Theatre, 156 Eddy; www.theexit.org, www.brownpapertickets.com. \$25. Thurs-Sat, 8pm. Through May 24. The return of “Sweetie” Tanya (after its debut run at the Darkroom in January) feels like an off-Broadway-bound show that's generously consented to remain off-Union Square for now. Dan Wilson's inspired take on Sweeney Todd — re-imagined as a tale of sexual and class exploitation at the economic fringes of the white yuppie-hipster makeover of the Mission, narrated by a schizophrenic homeless man (sharply played by Bryce Byerley) — is more

than mere spoof. Just as the original Sweeney had a real beef that made his monstrous deeds explicable if not necessarily forgivable, "Sweetie" Tanya (a terrific Kate Austin-Gröen) derives her campaign of vengeance from a situation as much personal as political, aggravated by the harassment she receives behind and over the counter at a Mission coffee house. Beneath its delightful foam of frothy comedy, "Sweetie" Tanya hides a depth charge of caffeinated cruelty and outrage. Among the show's many qualities are some very good songs (from various contributors), sung especially well by Austin-Gröen and costar Alexis Wong, and backed by composer and musical director Steve Kahn's fine five-piece band. There could be more in way of plot development, the staging is occasionally too static, and the supporting performances are uneven. But none of these weaknesses much impinge on *Sweetie*'s remarkable success. (Avila)

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

Winnie the Pooh Young Performers Theatre, Fort Mason Center, Marina and Buchanan, bldg C, third floor; 346-5550, www.ypt.org. \$7-10. Sat-Sun, 1pm (also Sun, 3:30pm). Through May 18. Pooh and the gang get into the usual mischief.

BAY AREA

Figaro Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, www.berkeleyrep.org. \$13.50-69. Tues and Fri-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 8. Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart's opera by incorporating characters from the plays of Pierre Beaumarchais into the action. See "Fog-headed," page 49.

Foxfire Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. \$11-18. Fri/9-Sat/10, 8pm; Sun/11, 2pm. An Appalachian widow grapples with keeping her farm or selling it in Susan Cooper and Hume Cronyn's play.

Hard Laughter The Wooden Duck, 1848 Fourth St., San Rafael; 454-2787, www.altertheater.org. \$20-25. Thurs-Sat, 8pm; Sun, 7:30pm. Through May 18. Alter Theater presents a world premiere adaptation of Anne Lamott's first novel.

Love Person Marin Theatre Company, 397 Miller, Mill Valley; 3885208, 222.marintheatre.org. \$20-35. Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 5pm. Through May 18. Using a variety of communication methods, including sign language, text messaging, and Sanskrit, playwright Aditi Brennan Kapil tells the love stories of two sisters.

Sunrise at Campobello Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Wed-Thurs, 7:30pm (also Wed, 3:30); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through June 1. Dore Schary's drama depicts President Franklin D. Roosevelt's early days in politics.

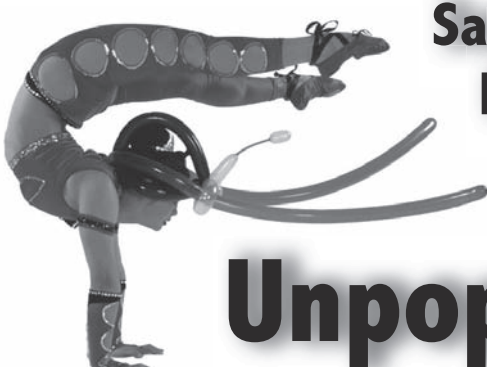
3 Vanek Plays: Audience, Unveiling, and Protest Jewish Community Center of the East Bay, 1414 Walnut, Berk; 1-800-838-3006, www.jccebay.org. \$15-20. Thurs and Sat, 8pm; Sun, 2 and 7pm. No shows Thurs/8-Sun/11. Through May 18. Eastenders Repertory Company perform three plays by former dissident of Czechoslovakia turned president of the Czech Republic, Václav Havel.

'Tis Pity She's a Whore Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. \$10-15. Thurs-Sat, 8pm. Through June 7. Trouble ensues when a hot brother and sister fall in love, do it, and get pregnant in John Ford's play directed by Impact's Melissa Hillman.

The Trojan Women Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auro-ratheatre.org. \$40-50. Wed/7-Sat/10, 8pm; Sun/11, 2 and 7pm. Ellen McLaughlin reimagines the Greek classic for the Aurora Theatre Company.

Uncle Vanya Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.brownpaper-tickets.com. \$10-12. Fri-Sat, 8pm. Additional show, May 15, 8pm. Through May 17. Actors Ensemble of Berkeley present a new adaptation of Anton Chekhov's play directed by and

CONTINUES ON PAGE 52 >>




**Saturday
May 10th
10PM**

Unpopable

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Henry Bermudez - Guitar
Gabriel "Frontrow" Rowland - Drums

with
11pm Dead Hensens
12am Borts Minorts



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CONCERT UPDATE

FEATURED SHOW



MARIEE SIOUX

5/11 Hemlock Tavern
myspace.com/mariee sioux

THIS WEEK

CANDLE
5/7 Make Out Room

SUGAR & GOLD WALLPAPER
5/8 Rickshaw Stop

ATMOSPHERE
5/8-9 Grand Ballroom

BLUE BEAR LIVE III
5/9 Great American Music Hall

THE B-52'S
5/10 Independent



TAPES N' TAPES
5/10 Fillmore



LES NUBIANS
5/10-11 Yoshi's (Oakland)

MARIEE SIOUX
5/11 Hemlock Tavern

HARP TALLICA
5/12 Elbo Room

CLOUD CULT
5/13 Bottom of the Hill

PHIL LESH
5/13 Warfield

PORT O'BRIEN
SOMEONE STILL LOVES YOU BORIS YELTSIN
5/14 Rickshaw Stop

RA RA RIOT
5/14 Cafe du Nord

THE DIRTBOMBS
DAN SARTAIN
TERRIBLE TWOS
5/16 Independent

Z-TRIP
5/17 Mighty

THE KILLS
5/17 Slim's

BASSNECTAR
ZION I
5/17 Fillmore

EXTRA ACTION
MARCHING BAND
5/17 The Uptown

FRENCH KICKS
5/18 Independent

M.I.A.
5/21 The Concourse

THE CAVE SINGERS
THE BOTTICELLIS
5/22 Independent

MATES OF STATE
5/22 Slim's

MARGOT & THE NUCLEAR SO AND SO'S
MIKE BLOOM
5/23 Independent

SAMBA DA NOBODY FROM IPANEMA
5/23 Elbo Room

CLUSTER TUSSLE
5/25 Great American Music Hall

FLIGHT OF THE CONCHORDS
5/27 Nob Hill Masonic Center
5/29 Davies Symphony Hall

LADYTRON
DATAROCK
5/27 Fillmore

WHITE RABBITS
5/27 Bottom of the Hill



BEIRUT
5/27-28 The Grand

IRON MAIDEN
5/28 Sleep Train Pavilion

STEPHEN MARLEY
5/28 Independent

JAMIE LIDELL
5/28 Bimbo's

THE FIERY FURNACES
5/29 Great American Music Hall

THE JUNIOR PANTHERS
5/29 Cafe du Nord

R.E.M.
MODEST MOUSE
THE NATIONAL
6/1 Greek Theatre

THE LONG BLONDES
6/2 Great American Music Hall

THE MUMLERS
BART DAVENPORT
6/4 The Make Out Room

OR, THE WHALE PETE & J
6/5 Independent

HONEYCUT
6/6 Independent

ANNUALS
6/7 Cafe du Nord



ERYKAH BADU
THE ROOTS
6/8 Paramount Theatre

JEREMY ENIGK
DAMIEN JURADO
6/11 Cafe du Nord

WAYNE "THE TRAIN" HANCOCK
DJ DX
6/11 Elbo Room

THE DETROIT COBRAS
6/14 Slim's

AMOEBA PALOOZA
6/14 The Uptown

MICK FLEETWOOD
6/15 Herb St. Theater



ISLANDS
6/16 Bimbo's

SEA WOLF
6/17 Independent

THE DODOS
THE OH SEES
6/19 Independent

SHE WANTS REVENGE
BE YOUR OWN PET
6/20 Fillmore

THE RZA
6/21 1015 Folsom

DEATH CAB FOR CUTIE
6/21 Greek Theatre

GREG BROWN
6/27 Great American Music Hall

ROBERT PLANT & ALISON KRAUSS
6/27 Greek Theatre

CAMPER VAN BEETHOVEN
7/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

KING KHAN & THE SHRINES
7/11 Great American

THEATER

CONT>>

starring Stanley Spenger.

War and Peacemeal, the Musical College of Marin Theatre Arts Department, Studio Theatre, Kentfield Campus, 835 College, Kentfield; 485-9385. Fri/9-Sat/10, 8pm; Sun/11, 2pm. Inspired by Aristophanes' *Peace* and including improvised musical accompaniment, the comedy draws parallels between the US invasion of Iraq and the 10-year conflict between Sparta and Greece.

DANCE

***Dandelion Dancetheater** CELLspace, 2050 Bryant, SF; (510) 885-3154, www.brownpapertickets.com. \$10-20. Fri-Sun, 7 (Program A) and 8:30 p.m. (Program B). Through May 18. See pick box.

Dancers Debate the Body Politic Project Artaud Tehater, 450 Florida; 863-9834, www.odctheater.org, www.counterpulse.org. Free. Wed, 7:30pm. Local choreographers Miguel Gutierrez, Jo Kreiter, Ledoh, Sarah Shelton Mann, and Jessica Robinson explain how they put their politics into their bodies at a panel discussion.

A Home in the Common Dance Mission Theatre, 3316 24th St., 273-4633, www.printzdance.org. \$16-20. Thurs-Sat, 8pm; Sun, 7pm. Printz Dance Project and Paco Gomes and Dancers perform together.

Mother's Day Tribute CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. \$15-20. Sun, 7pm. North Indian classical dancer Charlotte Moraga performs.

Second Sundays CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. Free. Sun, 2pm. Local choreographers show work in an informal environment and receive feedback from audience and each other.

PERFORMANCE

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Brian Shapiro's CultureWorks Garage, 975 Howard; 283-8052, www.975howard.com, www.cultureworksinc.org. \$10-15. Tues, 8pm. Through May 20. The performance artist combines text, movement, and song for his solo show, *In Time and Spacey*.

Cooking Show Con Karimi and Castro SomArts Cultural center, 934 Brannan; 864-4126, www.apiculturalcenter.org. \$18-20. Thurs-Sat, 8pm (except no show Fri/9); Sun, 7pm. Through May 18. The Asian Pacific Islander Cultural Center hosts a live cooking show with chefs Mero Cocinero Karimi and Comrade Cocinero Castro stirring up Iranian-Guatemalan-Filipino food.

Comedy, Darling Edinburgh Castle Pub, 950 Geary; 885-4074, myspace.com/comedydarling. \$10. Wed, 8pm. Mary Van Note hosts a monthly variety show this month featuring comedians Nick Leonard, Matt Lieb, Grant Lyon, and Ray Molina, with musical guest V\$them.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Identity Shifts Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. \$21-25. Thurs-Sat, 8pm. Experimental women Jane Chen, Kazumi Kusano, Jennifer Locke, Gigi Otalvary-Hormillosa, Paige Starling Sorvillo, and Jacinta Vlach perform.

Life Love Sex Death ... and Other Works in Progress The Yoga Loft, 321 Divisadero; 626-LOFT, www.steviejay3.com. Free. Fri-Sat, 8pm. In his solo comedy show, Stevie Jay describes the struggle to remain spiritually oriented and irresistibly gorgeous.

Live As We'll Ever Be Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$29.50-41.50. Sat, 8pm. The Canadian sketch comedy troupe Kids in the Hall perform.

Narnia Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$6-12. Fri, 7:30pm; Sat, 2pm. Marsh Youth Theater enters into the magical world of C.S. Lewis with its latest original musical.

Nato Green's Iron Comic Punchline Comedy Club, 444 Battery; 397-7573. \$10. Battling it

out this month for the most resourceful comedian are Kevin Avery, Moshe Kasher, Brendan Lynch, Randall Park, and Brent Weinbach.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

Provocateur, The Un-Cabaret Mama Calizo's Voice Factory, 1519 Mission; 435-7557, www.bethtrifilo.com/provocateur. \$20. Fri-Sat, 8pm; Sun, 5pm. Cabaret and activism merge as Beth Trifilo takes three decades of nonconformity and sets them to funky music and sultry dancing.

SF International Comedy Festival Stage Werx Theatre, 533 Sutter, and Our Little Comedy Club, 287 Ellis; 928-4060. \$10-15. Tues and May 14-17, 8 and 10:30pm. Local Nigerian born comedian Sia Amma hosts a comedy fest featuring funny people from the exotic locales of India, Israel, Korea, Iran, and New Jersey. **Teatro ZinZanni** Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Tenth Annual Funny Girlz: A Smorgasbord of Women's Humor Herbst Theatre, 401 Van Ness; 392-4400, www.sfwpac.org, www.cityboxoffice.com. \$25-40. Sat, 8pm. Kung Pao Kosher Comedy presents the annual show this year, featuring Diane Amos, Samantha Chanse, Lisa Geduldig, Matthew "Peggy Lee" Martin, Phranc, and Gina Yashere.

Waiting for Godzilla NOHspace, 2840 Mariposa; 621-7978, www.theatreofyugen.org. \$10-15. Fri-Sat, 8pm. Sun, 3pm. Composer, vocalist, and performer Randall Wong performs in his miniature opera with a toy-size set about the famous monster.

Words First CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. \$4-10 sliding scale. Wed, 7:30pm. The monthly solo performance series features dancers, opera singers, monologuists, and more.

World of Jewtopia Palace of Fine Arts, 3301 Lyon; 421-8497, www.jewtopiaworld.com. Sun, 3pm. Bryan Fogel and Sam Wolfson incorporate their stand-up and written material into a multimedia show poking fun at the chosen people.

BAY AREA

Berkeley Opera Julia Morgan Center for the Arts, 2640 College, Berk; (510) 841-1903, (925) 798-1300, www.berkeleyopera.org. \$16-44. Wed, 7:30pm; Fri, 8pm; Sun, 2pm. The opera performs Béla Bartók's *Bluebeard's Castle* and Marice Ravel's *L'enfant et les Sortilèges*.

Burlesque 'n Brass Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafe-vankleef.com. \$10. Sat, 9pm. Ongoing. New Orleans-style jazz musicians mix with a carnival cabaret dance troupe.

Cats Paramount Theatre, 2025 Broadway, Oakl; 421-8497. \$20-60. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7:30pm. Andrew Lloyd Weber's musical made from T.S. Eliot's book of poems plays.

The Little Prince Zellerbach hall, UC Berkeley Campus, Spieker Plaza, Bancroft Way and Telegraph, Berk; (510) 642-9988, www.cal-performances.org. \$40-60. Fri-Sat, 7:30pm; Sun, 3pm. Cal performances and San Francisco Opera copresent Rachel Portman's opera based on Antoine de Saint-Exupéry's enduring children's story.

Magic Forest Farm Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marin-theatre.org. Mon-Tues, 7:30pm. Zayd Dohrn's play, winner of the Sky Cooper New American Play Prize, gets a staged reading.

The Third Annual Shakespeare Intensive The Berkeley Unitarian Fellowship, Fireside Room, 1925 Cedar, Berk; (510) 276-3871. \$5. Mon, 7:30pm. Subterranean Shakespeare presents various works by William Shakespeare.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv, \$12. Sun, 7pm: student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Thurs-Sun, 8pm (also Fri-Sat, 10:30pm): Greg Behrendt, \$20.50-23.50.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free. Thurs, 9pm: "Laugh Orgy," Ben Feldman's monthly show case of local talent, free.

Harvey's Funny Tuesdays Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Ronn Vigh and Nick Leonard host a gay comedy night.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

Purple Onion 140 Columbus; 517-2120. Fri-Sat, 8 and 10pm: Five funny females perform the early show, five funny fags take the late one, \$20. See Picks, page 22.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: "Hump Day Comedy," \$5. Thurs, 8pm: "Gays and Dolls," \$8. Fri, 7pm: "Late Night SFCC Open Mic," \$5. Fri, 9pm: "Scantly Clad Comedy," \$7. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10. Sun, 6pm.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

BAY AREA

Rooster T. Feathers Comedy Club 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com. Wed, 8pm: "Rooster's Sixth Annual Amateur Comedy Competition," \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:30pm): Finesse Mitchell, \$15-20. **White Horse Inn** 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

FRIDAY: Nefeli Cafe 1854 Euclid, Berk; (510) 841-6374. Lizz Bronson and Tim Donnelly read their work at the monthly Last Word Reading Series open mic, 7pm, free. **Pegasus Books Downtown** 2340 Shattuck, Berk; (510) 649-1320. Poets Rauan Katsnick, Gary Young, Karen Wood Hepner read their work, 7:30pm, free.

SATURDAY: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kittenkennedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **Progressive Grounds** 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free. **SFBG**

Go to **sfbg.com** for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN



Bugs and Spiders Fashion Show

» **PREVIEW** Nature has always influenced the way we dress: from the first time a human donned fur to survive a cold winter to the hideous floral prints permanently living in thrift stores and grandmothers' closets. The shape and design of clothing also take cues from nature — a billowing cowl collar looks a lot like a rose — and people's color coordination could never compete with a bird's plumage. When it comes to insects, however, it's hard to find examples of how they have influenced fashion trends, outside of Halloween costumes and bumblebee-striped shirts.

But for this late-night fashion show, some of the Bay Area's best designers will put forth a large collection inspired by some of nature's smallest creatures. Wild on the Inside, known for its faux-fur Burning Man-ready looks, promises to bring the strangest designs to the runway, while the anti-establishment KittinHawk will present bug-like clothing made entirely from recycled materials. Fluidance's work will be closer to scale, with various jewelry representing insects of all types. Remedy's monthly party is also the same night at Temple, featuring the progressive, soulful house music of Roy Davis Jr. along with sets by Brian Salazar, Pilot, Max Van Geli, Tone, and Destro. **(Alex Felsing)**

BUGS AND SPIDERS FASHION SHOW Fri/9, 10 p.m., Temple, 540 Howard, SF. \$20, free before 11 p.m. (415) 572-1466, www.templessf.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 22, for information on how to submit items to the listings.

THURSDAY 8

"Why Aerial Spraying of SF Is Not Safe, Not Effective, and Not Necessary" Hall of Flowers, Golden Gate Park, 1199 Ninth Ave; www.sfspray-townhall.org. 7pm, free. Light brown apple moth? I don't have time to freak out about that shit, man — I'm still tripping on bird flu paranoia. Will the real Slim Plaguey please stand up, please stand up?

SATURDAY 10

Bike Day at the Farmer's Market Berkeley Farmer's Market Center, between Milvia and MLK, Berk; (510) 548-7433. 10:30am-2:30pm. Bike on down to the farmer's market for fresh fruit and a few helpful bike symposiums, like "How to Lock Your Bike" — ever seen a lone wheel carefully locked to a parking meter? — and "Everyday Bicycling," plus a repair class that teaches everything from fixing flats to derailleur adjustments. My advice? Learn how to fix a flat, but get *Zinn and the Art of Road Bike Maintenance* or *Zinn and the Art of Mountain Bike Maintenance* (both VeloPress, 2005), by Lennard Zinn, before dicking with your derailleurs.

SUNDAY 11

Old Skool Café Gospel Brunch Farmer Brown, 25 Mason, SF; (415) 409-3276. 10am-3pm, \$25. The Old Skool Café provides employment skills in the culinary field to at-risk youth. Together with the "farm fresh soul food" purveyors Farmer Brown, they're throwing a Gospel Brunch with live music. 25 bucks for breakfast? Well, in addition to scrambles, stone ground grits, and bacon, there's also fried chicken and sweet potato pie — so it's hardly just *breakfast*. And, it's all you can eat (the

magic words), so I'll be providing the training in "Fry more chicken, stat! I can't believe that fool can eat so much fried chicken."


MONDAY 12

Ben Katchor Jewish Community Center of SF, 3200 California; 292-1233. 8pm, \$10. If your Monday is just too normal, you should definitely check out comic artist Ben Katchor in conversation with Josh Kornbluth. Or just Google "Julius Knipl, Real Estate Photographer" — it's a one-way ticket to the surreal.

"Fixing Failed States — A New Approach to Development, Security, and State-building" World Affairs Council, second floor auditorium, 312 Sutter; 293-4600. 6pm, \$5-15. It's easy: phase one consists of dropping a few hundred thousand pounds of munitions. During phase two soldiers pull down statues of hated despots, then walk around giving out candy, soccer balls, and little flags. In phase three, you open a McDonald's and a transcontinental free-oil pipeline. Right? Oh, that's the *old way*. I suppose Ashraf Ghani and Clare Lockhart from the loftily named Institute for State Effectiveness have some kind of highfalutin better idea.

TUESDAY 13

Sidney Wade and Erdag Gökner 111 Minna Gallery, 111 Minna; 512-8812. 12:30-1:30pm, free. The focus is on Turkey in this month's installment of the excellent Lit and Lunch series. No, not sliced, smoked, and served on sourdough bread with cranberry sauce and a little gravy — which is also an excellent option — but the country. Gökner translated Nobel Laureate Orhan Pamuk's *My Name Is Red* (Knopf, 2001), and Sidney Wade is the author of five volumes of poetry including *Istanbul'dan/From Istanbul* (Yapi Kredi, 1998). **SFBG**

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Media Madness!

Juried Showcases of Student Work

MFA Thesis Exhibition
through May 15
Fine Arts Gallery, Fine Arts building, free
Seven emerging artists scrutinize personal perception and societal patterns through interactive video, mixed media, sculpture, textile design, digital print and painting.

Oculus: Exposing the Process
May 13 – 16
Jack Adams Hall, Cesar Chavez Student Center, free
The 19th annual Design and Industry (DAI) exhibition of student designs in visual communication, multimedia/digital, electronics, furniture and green and universal design.

BECA-Fest
7PM, May 14
Studio One, Creative Arts building, free
The top documentary, sports, advertising, drama, news magazine and music recordings by Broadcast and Electronic Communication Arts (BECA) students.

Film Finals Screenings
7PM, May 16, McKenna Theatre
Creative Arts building, \$5 – \$7
The 48th annual showcase of student films in animation, experimental, documentary, narrative, film noir and cross-genres.

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San Francisco State University
1600 Holloway Ave. (at 19th Ave.)

collegeofcreativearts.creativearts.sfsu.edu

 **SAN FRANCISCO STATE UNIVERSITY**

SUMMER FAIRS AND FESTIVALS

ONGOING

United States of Asian America Arts Festival Various locations, SF; (415) 864-4120, www.api-culturalcenter.org. Through May 25. This festival, presented by the Asian Pacific Islander Cultural Center, showcases Asian Pacific Islander dance, music, visual art, theater, and multidisciplinary performance ensembles at many San Francisco venues.

Yerba Buena Gardens Festival Yerba Buena Gardens, Third St at Mission, SF; (415) 543-1718, www.ybgf.org. Through Oct, free. Nearly 100 artistic and cultural events for all ages take place at the Gardens, including the Latin Jazz series and a performance by Rupa & the April Fishes.

MAY 9-11

Stanford Spring Faire White Plaza, 459 Lagunita, Stanford; (650) 723-7615, springfaire.stanford.edu. 10am-6pm, free. This marks the 38th anniversary of this benefit for Stanford's Bridge Peer Counseling Center. The event features live music, a kids' booth, and arts and crafts for sale.

MAY 10

KFOG KaBoom! Piers 30-32; 817-KFOG, www.kfog.com. 4-10pm, free. Kick off the summer with this popular event featuring music, a spectacular fireworks show, food and drinks, and activities for kids. Los Lobos, Collective Soul, and Matt Nathanson perform.

Nakba-60: Free Palestine Peace and Solidarity Festival Civic Center; 861-7444, www.araborga-nizing.org/concert.html. 12-6pm, free. The local Nakba Committee and Palestine Right to Return Coalition commemorate 60 years of struggle and resistance with appearances by Mohammed Al-Farra, Boots Riley, Scribe Project, and Rithmatik. **Pagan Festival** Civic Center Park, 2151 MLK Jr. Way, Berk; www.thepaganalliance.org. 10am-5:30pm, free. The Pagan Alliance's seventh annual event honors the theme "We Are Change" with a procession and interfaith ritual, a green pavilion, community altars, performances, crafts, and prizes for costumes. Max Dashu, founder of the Suppressed Histories Archives, presides as Keeper of the Light.

BAY AREA

BABI Fair Campbell Community Center, 1 Campbell, Campbell; (408) 866-2138, www.ci.campbell.ca. 9am-5pm, free. Local nonprofit Bay Area Birth Information holds its fifth annual fair connecting new and expectant parents with birthing professionals, including doulas, midwives, and support groups.

Boonville Beer Fest Mendocino County Fairgrounds, Boonville; www.avbc.com. 1-5pm, \$35-50, \$5 nondrinkers. Anderson Valley Brewing Company hosts a day of drinking and fun, including live performances by Rolling Boil Blues Band, Mariachi Santa Cecelia, belly dancers, and more.

MAY 10-31

Asian Pacific Heritage Festival Oakland Asian Cultural Center, 388 Ninth St, Oakl; (510) 637-0462, www.oacc.cc. Times vary, free. The OACC presents hands-on activities for families, film screenings, cooking classes, and performances throughout the month of May.

MAY 15-18

Carmel Art Festival Devendorf Park, Carmel; (831) 642-2503, www.carmelartfestival.org. Call for times, free. Enjoy viewing works by more than 60 visual artists at this four-day festival. In addition to the Plein Air and Sculpture-in-the-Park events, the CAF is host to the Carmel Youth Art Show, Quick Draw, and Kids Art Day.

MAY 16-18

Oakland Greek Festival 4700 Lincoln, Oakl; (510) 531-3400, www.oaklandgreekfestival.com. Fri-Sat, 10am-11pm; Sun, 11am-9pm, \$6. Let's hear an "opai!" for Greek music, dance, food, and a stunning view at the Greek Orthodox Cathedral of the Ascension's three-day festival.

MAY 17

Asian Heritage Street Celebration Japantown; www.asianfairsf.com. 11am-6pm, free. The larg-

est gathering of Asian Pacific Americans in the nation features artists, DJs, martial arts, Asian pop culture, karaoke, and much more.

Saints Kiril and Methody Bulgarian Festival Croatian American Cultural Center, 60 Onondaga; (510) 649-0941, www.slavonicweb.org. 4pm, \$15. Enjoy live music, dance, and traditional food and wine in celebration of Bulgarian culture. A concert features special guests Radostina Koneva and Orchestra Ludi Maldi.

Taiwanese American Cultural Festival Union Square, SF; (408) 268-5637, www.tafnc.org. 11am-5pm, free. Explore Taiwan by tasting delicious Taiwanese delicacies, viewing a puppet show and other performances, and browsing arts and crafts exhibits.

Uncorked! Ghirardelli Square; 775-5500, www.ghirardellisq.com. 1-6pm, \$40-45. Ghirardelli Square and nonprofit COPIA present their third annual wine festival, showcasing more than 40 local wineries and an array of gourmet food offerings.

BAY AREA

Cupertino Special Festival in the Park Cupertino Civic Center, 10300 Torre, Cupertino; (408) 996-0850, www.osfamilies.org. 10am-6pm, free. The Organization of Special Needs Families hosts its fourth annual festival for people of all walks or wheels of life. Featuring live music, food and beer, a petting zoo, arts and crafts, and other activities.

Enchanted Village Fair 1870 Salvador, Napa; (707) 252-5522. 11am-4pm, \$1. Stone Bridge School creates a magical land of wonder and imagination, featuring games, crafts, a crystal room, and food.

Immigrants Day Festival Courthouse Square, 2200 Broadway, Redwood City; (650) 299-0104, www.historysmc.org. 12-4pm, free. Sample traditional Mexican food, make papel picado decorations, and watch Aztec dancing group Casa de la Cultura Quetzalcoatl at the San Mateo County History Museum.

MAY 17-18

A La Carte and Art Castro St, Mountain View; (650) 964-3395, www.miramarevents.com. 10am-6pm, free. The official kick-off to festival season, A La Carte is a moveable feast of people and colorful tents offering two days of attractions, music, art, a farmers' market, and street performers.

Bay Area Storytelling Festival Kennedy Grove Regional Recreation Area, El Sobrante; (510) 869-4946, www.bayareastorytelling.org. Gather around and listen to stories told by storytellers from around the world at this outdoor festival. Carol Birch, Derek Burrows, Baba Jamal Koram, and Olga Loya are featured.

Castroville Artichoke Festival 10100 Merritt, Castroville; (831) 633-2465, www.artichoke-festival.org. Sat, 10am-6pm; Sun, 10am-5pm, \$3-6. "Going Green and Global" is the theme of this year's festival, which cooks up the vegetable in every way imaginable and features activities for kids, music, a parade, a farmers' market, and much more.

French Flea Market Chateau Sonoma, 153 West Napa, Sonoma; (707) 935-8553, www.chateau-sonoma.com. Call for times and cost. Attention, Francophiles: this flea market is for you! Shop for antiques, garden furniture, and accessories from French importers.

Hats Off America Car Show Bollinger Canyon Rd and Camino Ramon, San Ramon; (925) 855-1950, www.hatsoffamerica.us. 10am-5pm, free. Hats Off America presents its fifth annual family event featuring muscle cars, classics and hot rods, art exhibits, children's activities, live entertainment, a 10K run, and beer and wine.

Himalayan Fair Live Oak Park, 1300 Shattuck, Berk; (510) 869-3995, www.himalayanfair.net. Sat, 10am-7pm; Sun, 10am-5:30pm, \$8. This benefit for humanitarian grassroots projects in the Himalayas features award-winning dancers and musicians representing Nepal, Tibet, Bhutan, India, Afghanistan, Pakistan, and Mongolia. Check out the art and taste the delicious food.

Pixie Park Spring Fair Marin Art and Garden Center, Ross; www.pixiepark.org. 9am-4pm, free. The kids will love the bouncy houses, giant slide, petting zoo, pony rides, puppet shows, and more at this cooperative park designed for children under 6. Bring a book to donate to Homeward Bound of Marin.

Supercon San Jose Convention Center, San Jose; www.super-con.com. Sat., 10am-6pm; Sun., 10am-5pm, \$20-30. The biggest stars of comics, sci-fi, and pop culture — including Lost's Jorge Garcia and *Groq* writer Sergio Aragonés — descend on downtown San Jose for panels, discussions, displays, and presentations.

MAY 18

Bay to Breakers Begins at Howard and Spear, ends at the Great Highway along Ocean Beach, SF; www.baytobreakers.com. 8am, \$39-59. See a gang of Elvis impersonators in running shorts and a gigantic balloon shaped like a tube of Crest floating above a crowd of scantily clad, and unclad, joggers at this annual "race" from the Embarcadero to the Pacific Ocean.

Carnival in the Xcelsior 125 Excelsior; 469-4739, my-sfcs.org/8.html. 11am-4pm, free. This benefit for the SF Community School features game booths, international food selections, prizes, music, and entertainment for all ages.

BAY AREA

Russian-American Fair Terman Middle School, 655 Arastradero, Palo Alto; (650) 852-3509, paloaltojcc.org. 10am-5pm, \$3-5. The Palo Alto Jewish Community Center puts on this huge, colorful cultural extravaganza featuring ethnic food, entertainment, crafts and gift items, art exhibits, carnival games, and vodka tasting for adults.

MAY 21-JUNE 8

San Francisco International Arts Festival Various venues, SF; (415) 399-9554, www.sfiaf.org. The theme for the fifth year of this multidisciplinary festival is "The Truth in Knowing/Threads in Time, Place, Culture."

MAY 22-25

Sonoma Jazz Plus Festival Field of Dreams, 179 First St W, Sonoma; (866) 527-8499, www.sonomajazz.org. Thurs-Sat, 6:30 and 9pm; Sun, 8:30pm, \$40+. Head on up to California's wine country to soak in the sounds of Al Green, Herbie Hancock, Diana Krall, and Bonnie Raitt.

MAY 24-25

Carnaval Mission District, SF; (415) 920-0125, www.carnavalsf.com. 9:30am-6pm, free. California's largest annual multicultural parade and festival celebrates its 30th anniversary with food, crafts, activities, performances by artists like deSol, and "Zona Verde," an outdoor eco-green village at 17th and Harrison.

MAY 25-26

San Ramon Art and Wind Festival Central Park, San Ramon; (925) 973-3200, www.artandwind.com. 10am-5pm, free. For its 18th year, the City of San Ramon Parks and Community Services Department presents over 200 arts and crafts booths, entertainment on three stages, kite-flying demos, and activities for kids.

MAY 30-JUNE 8

Healdsburg Jazz Festival Check Web site for ticket prices and venues in and around Healdsburg; (707) 433-4644, www.healdsburg-jazzfestival.com. This 10th annual, week-and-a-half-long jazz festival will feature a range of artists from Fred Hersch and Bobby Hutcherson to the Cedar Walton Trio.

MAY 31

Chocolate and Chalk Art Festival North Shattuck, Berk; (510) 548-5335, www.north-shattuck.org. 10am-6pm, free. Create chalk drawings and sample chocolate delights while vendors, musicians, and clowns entertain the family.

Napa Valley Art Festival 500 Main, Napa; www.napavalleyartfestival.com. 10am-4pm, free. Napa Valley celebrates representational art on Copia's beautiful garden promenade with art sales, ice cream, and live music. Net proceeds benefit The Land Trust of Napa County's Connolly Ranch Education Center.

MAY 31-JUNE 1

Union Street Festival Union, between Gough and Steiner, SF; 1-800-310-6563, www.union-streetfestival.com. 10am-6pm, free. For its 32nd anniversary, one of SF's largest free art festivals is going green, featuring an organic farmer's market, arts and crafts made with sustainable materials, eco-friendly exhibits, food, live entertainment, and bistro-style cafés.

JUNE 4-8

O15J: Global Festival of Art on the Edge Various venues, San Jose; (408) 277-3111, ww.O15j.

org. Various times. The nonprofit ZERO1 plans to host 20,000 visitors at this festival featuring 100 exhibiting artists exploring the digital age and novel creative expression.

JUNE 5-8

Harmony Festival Sonoma County Fairgrounds, Santa Rosa; www.harmonyfestival.com. \$30-99. One of the largest progressive-lifestyle festivals of its kind, Harmony brings art, education, and cultural awareness together with world-class performers like George Clinton and Parliament Funkadelic, Jefferson Starship, Damian Marley, Cheb I Sabbah, and Vau de Vire Society.

JUNE 7-8

Crystal Fair Fort Mason Center; 383-7837, www.crystalfair.com. Sat, 10am-6pm; Sun, 10am-5pm, \$6. The Pacific Crystal Guild presents two days in celebration of crystals, minerals, jewelry, and metaphysical healing tools from an international selection of vendors.

BAY AREA

Sunset Celebration Weekend *Sunset* headquarters, 80 Willow Road, Menlo Park; 1-800-786-7375, www.sunset.com. 10am-5pm, \$12, kids free. *Sunset* magazine presents a two-day outdoor festival featuring beer, wine, and food tasting; test-kitchen tours, celebrity chef demonstrations, live music, seminars, and more.

JUNE 8

Haight Ashbury Street Fair Haight and Ashbury; www.haightashburystreetfair.org. 11am-5:30pm, free. Celebrate the cultural contributions this historical district has made to SF with a one-day street fair featuring artisans, musicians, artists, and performers.

JUNE 14

Rock Art by the Bay Fort Mason, SF; www.trps.org. 10am-5pm, free. The Rock Poster Society hosts this event celebrating poster art from its origins to its most recent incarnations.

BAY AREA

City of Oakland Housing Fair Frank Ogawa Plaza; Oakl; (510) 238-3909, www.oaklandnet.com/housingfair. 10am-2pm, free. The City of Oakland presents this seventh annual event featuring workshops and resources for first-time homebuyers, renters, landlords, and homeowners.

JUNE 14-15

North Beach Festival Washington Square Park, 1200-1500 blocks of Grant and adjacent streets; 989-2220, www.sfnorthbeach.org. 10am-6pm, free. Touted as the country's original outdoor arts and crafts festival, the North Beach Festival celebrates its 54th anniversary with juried arts and crafts exhibitions and sales, a celebrity pizza toss, live entertainment stages, a cooking stage with celebrity chefs, Assisi animal blessings, Arte di Gesso (Italian street chalk art competition, 1500 block Stockton), indoor Classical Concerts (4 pm, National Shrine of St. Francis), a poetry stage, and more.

BAY AREA

Sonoma Lavender Festival 8537 Sonoma Hwy, Kenwood; (707) 523-4411, www.sonomalavender.com. 10am-4pm, free. Sonoma Lavender opens its private farm to the public for craftmaking, lavender-infused culinary delights by Chef Richard Harper, tea time, and a chance to shop for one of Sonoma's 300 fragrant products.

JUNE 7-AUG 17

Stern Grove Music Festival Stern Grove, 19th Ave and Sloat, SF; www.sterngrove.org. Sundays 2pm, free. This beloved San Francisco festival celebrates community, nature, and the arts in its with its 71st year of admission-free concerts.

JUNE 17-20

Mission Creek Music Festival Venues and times vary; www.mcmf.org. The Mission Creek Music Festival celebrates twelve years of featuring the best and brightest local independent musicians and artists with this year's events in venues big and small.

JUNE 20-22

Jewish Vintners Celebration Various locations, Napa Valley; (707) 968-9944, www.jewishvint-

ners.org. Various times, \$650. The third annual L'Chaim Napa Valley Jewish Vintners Celebration celebrates the theme "Connecting with Our Roots" with a weekend of wine, cuisine, camaraderie, and history featuring Jewish winemakers from Napa, Sonoma, and Israel.

Sierra Nevada World Music Festival Mendocino County Fairgrounds, 14480 Hwy 128, Boonville; (917) 777-5550, www.snmwf.com. Three-day pass, \$135; camping, \$50-100. Camp for three days and listen to the international sounds of Michael Franti & Spearhead, the English Beat, Yami Bolo, and many more.

JUNE 28-29

San Francisco Pride 2008 Civic Center, Larkin between Grove and McAllister; 864-FREE, www.sfpride.org. Celebration Sat-Sun, noon-6pm; parade Sun, 10:30am, free. A month of queer-empowering events culminates in this weekend celebration: a massive party with two days of music, food, and dancing that continues to boost San Francisco's rep as a gay mecca. This year's theme is "Bound for Equality."

JULY 4

City of San Francisco Fourth of July Waterfront Celebration Pier 39, Embarcadero at Beach; 705-5500, www.pier39.com. 1-9:30pm, free. SF's waterfront Independence Day celebration features live music by Big Bang Beat and Tainted Love, kids' activities, and an exciting fireworks show.

JULY 5-6

Fillmore Jazz Festival Fillmore between Jackson and Eddy; www.fillmorejazzfestival.com. 10am-6pm, free. More than 90,000 people will gather to celebrate Fillmore Street's prosperous tradition of jazz, culture, and cuisine.

JULY 17-AUG 3

Midsummer Mozart Festival Various Bay Area venues; (415) 392-4400, www.midsummermozart.org. \$20-60. This Mozart-only music concert series in its 34th season features talented musicians from SF and beyond.

JULY 18-AUG 8

Music@Menlo Chamber Music Festival Menlo School, 50 Valparaiso, Atherton; www.musicatmenlo.org. In its sixth season, this festival explores a musical journey through time, from Bach to Jennifer Higdon.

JULY 21-27

North Beach Jazz Fest Various locations; www.nbjazzfest.com. Various times and ticket prices. Sunset Productions presents the 15th annual gathering celebrating indoor and outdoor jazz by over 100 local and international artists. Special programs include free jazz in Washington Square Park.

JULY 26, AUG 16

FLAX Creative Arts Festival 1699 Market; 552-2355, www.flaxart.com. 11am-2pm, free. Flax Art and Design hosts an afternoon of hands-on demonstrations, free samples, and prizes for kids.

JULY 27

Up Your Alley Dore Alley between Folsom and Howard, Folsom between Ninth and 10th Sts; www.folsomstreetfair.com. 11am-6pm, free. Hundreds of naughty and nice leather-lovers sport their stuff in SoMa at this precursor to the Folsom Street Fair.

AUG 2-3

Aloha Festival San Francisco Presidio Parade Grounds, near Lincoln at Graham; www.pica-org.org/AlohaFest/index.html. 10am-5pm, free. The Pacific Islanders' Cultural Association presents its annual Polynesian cultural festival featuring music, dance, arts, crafts, island cuisine, exhibits, and more.

AUG 9-10

Nihonmachi Street Fair Japantown Center, Post and Webster; www.nihonmachistreetfair.org. CONTINUES ON PAGE 57 >>



WHAT'S THE BIG IDEA?

WHAT'S THE BIG IDEA DAY: IDENTITY SHIFTS

Sat, May 10, noon–8 pm • Grand Lobby, Galleries & Screening Room • FREE ALL DAY FOR EVERYONE

- Custom t-shirt screen-printing with YBCA's Young Artists at Work—first 100 visitors get a FREE t-shirt (or bring your own to silk screen)
- **WOMEN IN HIP-HOP SUMMIT** with surprise special guests
- Performances by Bay Area hip-hop collective **SISTERZ OF THE UNDERGROUND** as well as **KELLITA AND BOB EVERETT**, the newly crowned King and Queen of Carnaval San Francisco
- Gallery talks about YBCA's current exhibitions **THE WAY THAT WE RHYME** and **TRACING ROADS THROUGH CENTRAL ASIA**
- Counterfeit Crochet Workshop with *The Way That We Rhyme* artist, **STEPAHNIE SYJUCO**—learn how to crochet your own designer knock-offs
- Screenings of John Houston's unflinching documentary, *Let There Be Light*
- Comedy showcase hosted by **MC AUNDRE THE WONDERWOMAN** and featuring comedians **SAMANTHA CHANSE** and **ALI WONG**
- **ART SAVVY**—a workshop designed to help demystify and deepen your connection to contemporary art
- **DJ LA NICHE** spinning hot, Latin sounds through the evening

identity shifts

Who are you? This question has a whole different meaning in the opening years of the 21st Century. Race, gender, nationality—once concrete identifiers, are now, to some degree, open to interpretation and we've greeted these shifts with both celebration and dismay. By disrupting the status quo and exploring deeply their sense of self, the artists in this series ask us to rethink who we are and what we think we can be.

THE BIG IDEAS highlight common themes running through artworks presented at YBCA. They get us thinking about the world today and about what artists are trying to tell us.

DON'T MISS THESE UPCOMING IDENTITY SHIFTS PERFORMANCES!

IDENTITY SHIFTS: BAY AREA RESPONSE

Thu, May 8–Sat, May 10, 8 pm • Forum

\$25 regular, \$21 seniors, students & teachers / **m** \$19 YBCA Members

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ILKHOM THEATRE

Ecstasy with the Pomegranate

Thu, May 15–Sat, May 17, 8 pm • Forum

\$35 regular, \$30 seniors, students & teachers / **m** \$26 YBCA Members

A visual street theater of metaphor and clownery, which captures a male eroticism once embraced by a culture that now outlaws homosexuality. Beautiful, funny, experimental.

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 Clinton Fearon & The Boogie Brown Band Turbulence
 Collie Buddz & The New Kingston Band Cham Mr Vegas
 Blue King Brown Natural Vibrations Rebelution
 Soul Majestic Medicine Drum with Greg Ellis & Rara Avis
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David Rodigan • Stone Love
Markus James • SOJA
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FAIRS AND FESTIVALS

CONT>>

11am-6pm, free. Japantown's 35th annual celebration of the Bay Area's Asian and Pacific Islander communities continues this year with educational booths and programs, local musicians and entertainers, exhibits, and artisans.

AUG 22-24

Outside Lands Music & Arts Festival Golden Gate Park; www.outsidelands.com. View Web site for times and price. Don't miss the inaugural multifaceted festival of top-notch music, including Tom Petty, Jack Johnson, Manu Chao, Widespread Panic, Wilco, and Primus.

AUG 25-SEPT 1

Burning Man Black Rock City, NV; www.burningman.com. \$295. Celebrate the theme "American Dream" at this weeklong participatory campout that started in the Bay Area. No tickets will be sold at the gate this year.

AUG 29-SEPT 1

Sausalito Art Festival 2400 Bridgeway, Sausalito; (415) 331-3757, www.sausalitoart-festival.org. Various times, \$10. Spend Labor Day weekend enjoying the best local, national, and international artists as they display paintings, sculpture, ceramics, and more in this seaside village.

AUG 30-31

Millbrae Art and Wine Festival Broadway between Victoria and Meadow Glen, Millbrae; (650) 697-7324, www.miramarevents.com. 10am-5pm, free. The "Big Easy" comes to Millbrae for this huge Mardi Gras-style celebration featuring R&B, rock 'n' roll, jazz, and soul music, as well as arts and crafts, food and beverages, live performance, and activities for kids.

AUG 30-SEPT 1

Art and Soul Festival Various venues, Oakl; (510) 444-CITY, www.artandsouloakland.com. 11am-6pm, \$5-\$10. Enjoy three days of culturally diverse music, food, and art at the eighth annual Comcast Art and Soul Festival, which features a Family Fun Zone and an expo highlighting local food and wine producers.

SEPT 1-5

San Francisco Shakespeare Festival Various Bay Area locations; www.sfsakes.org. This nonprofit organization presents free Shakespeare in the Park, brings performances to schools, hosts theater camps, and more.

SEPT 6-7

Mountain View Art and Wine Festival Castro between El Camino Real and Evelyn, Mountain View; (650) 968-8378, www.miramarevents.com. 10am-6pm, free. Known as one of America's finest art festivals, more than 200,000 arts lovers gather in Silicon Valley's epicenter for this vibrant celebration featuring art, music, and a Kids' Park.

SEPT 20-21

Treasure Island Music Festival Treasure Island; treasureislandfestival.com. The second year of this two-day celebration, organized by the creators of Noise Pop, promises an impressive selection of indie, rock, and hip-hop artists.

SEPT 28

Folsom Street Fair Folsom Street; www.folsomstreetfair.com. Eight days of Leather Pride Week finishes up with the 25th anniversary of this famous and fun fair.

*Listings compiled
by Molly Freedenberg.*

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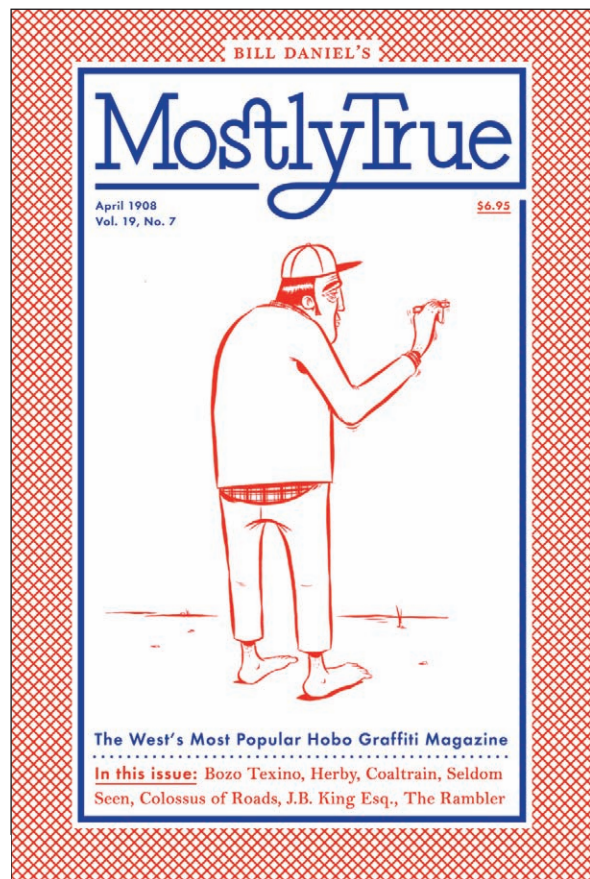
Excerpts from a book that is *Mostly True*

TRAINS *Mostly True* (Microcosm Publishing, 144 pages, \$8) is the book companion to my 2005 movie, *Who Is Bozo Texino?* Styled like a 1930s pulp magazine, it's an enigmatic compilation of railroad ephemera — a ticket for time travel back to the roots of American rail folklore.

The book was created as a by-product of making the film and as a direct product of 25 years of asystematically collecting any scrap of material related to the ideas of tramping, trains, Depression-era culture and graffiti (with a small g).

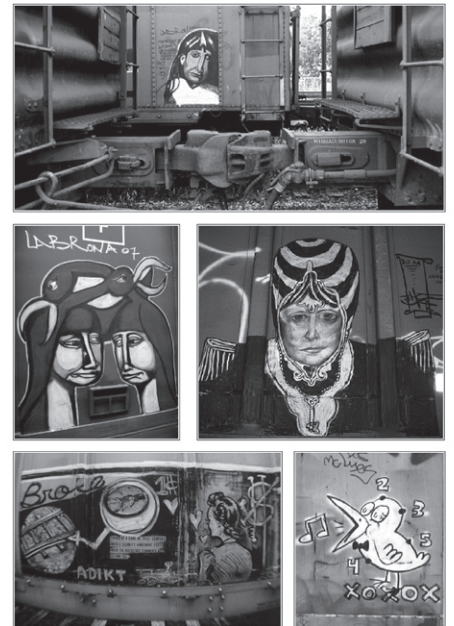
The relationship between the 100-year-old form of traditional rail graffiti and contemporary aerosol graffiti is much closer than their radically different styles and scales would indicate. There is also a curious parallel between particular social patterns in the long-gone networks of hobos and the secret society of contemporary urban graffiti writers. The book doesn't address aerosol graffiti directly, but the historical similarities can be deduced from the odd evidence. By using the format of a 1930s adventure pulp serial mag, I figured I could relate these cultural practices without explicitly having to state the underlying connections.

The book is also a celebration of the popular written language of the day. I've excerpted 1930s railworker union newsletters by workers whose way of writing is so beautiful and so far removed from how we write now. This now-nostalgic style of letter-writing is another folk form I'm playing with in the book, both in presenting vintage material and in styling my own contributions to blend with the things I've found. (Bill Daniel)

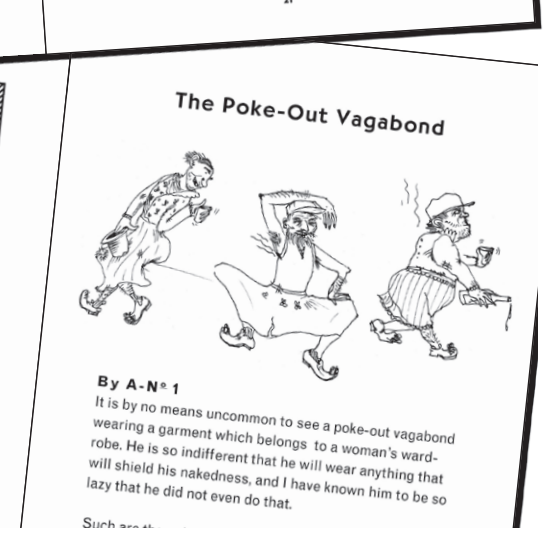
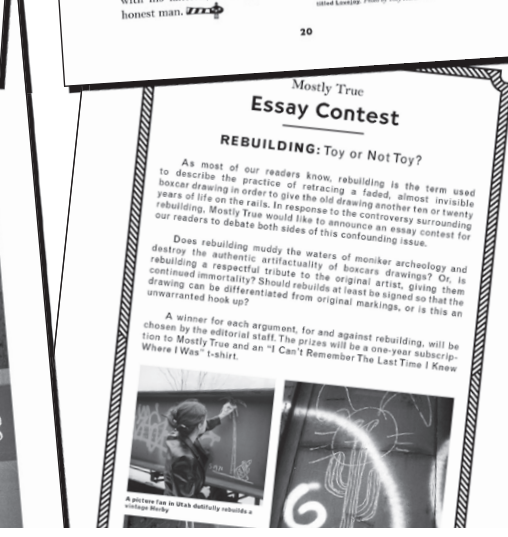
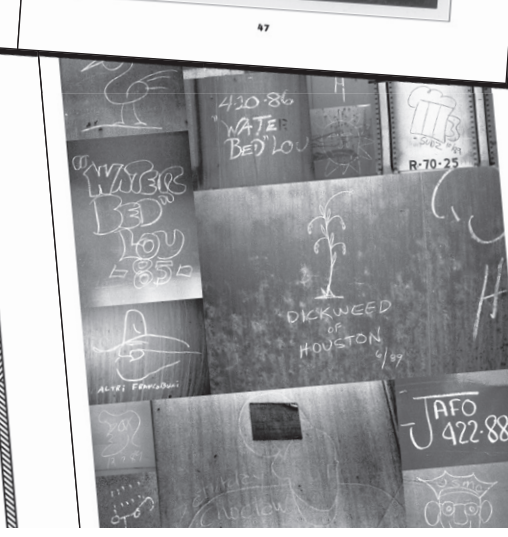
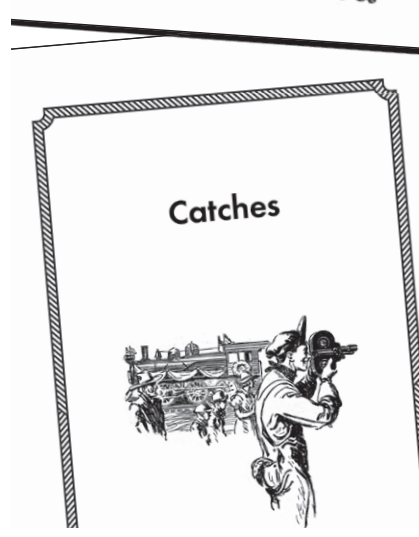
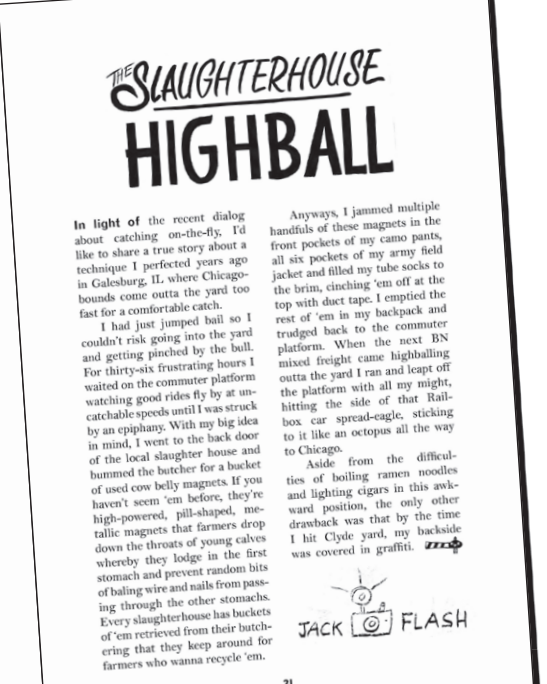
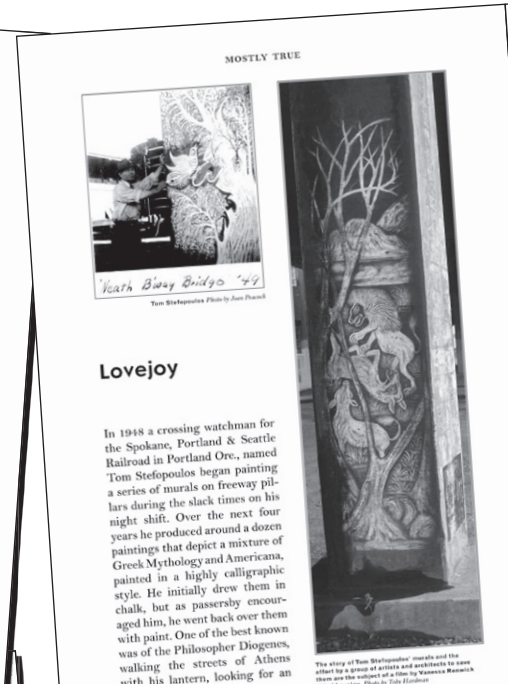
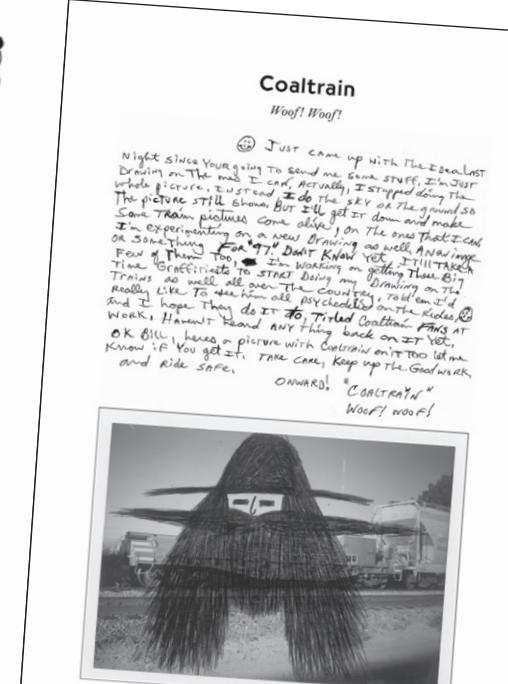
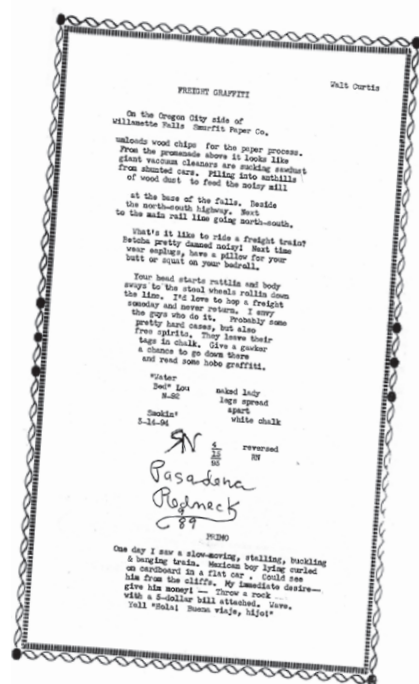


Mulligan Stew: Broke, Labrona and Other

Crew of the Month



12



food + drink

Chomp! Visit sfbg.com for reviews of more than 434 restaurants.



Dude, where's my pizza?

By Paul Reidinger
 > paulr@sfbg.com

Surfer dudes are people too, and they get hungry just like the rest of us. Surprisingly, San Francisco has such dudes; unsurprisingly, they tend to cluster at the city's western edge, a land whose great highway is the Great Highway. Just beyond the Great Highway is the beach, pounded by surf, and surfer dudes (of any and all sexes) love the surf. Fog? This is irrelevant. Surfers have other issues to contend with, such as great whites.

The far Sunset District has its mild and fogless days, anyway — a blessing for those of us who sometimes bumble in from more sheltered corners of town, expecting the worst and swaddled in woolens — and the prosaically named Pizza Place on Noriega has been laid out with such beatific weather in mind. Although the restaurant's glassy face peers north, its huge windows (including transoms) are filled with the light of the westering sun on spring evenings, and the woody interior (rather ski-lodgey, I thought) glows at this golden hour. Of course it rains in the Sunset too, and is foggy, and in these abysmal conditions we would have to trust to the warmth and perfume of the pizza oven, which

dominates the unconcealed kitchen in its far corner of the double-width storefront space.

In my increasingly remote youth, pizza meant a visit to Shakey's, whose amusements included a player piano. PPON doesn't have a player piano, but it does seem to attract small children — evidence that the city's baby belt now extends well beyond Noe Valley. Despite the abundance of little ones, the restaurant doesn't offer a kiddie menu; the tone throughout, in fact, seems pitched for young adults, from the jokey sign (courtesy of Pabst Blue Ribbon beer) just inside the front door — “I only eat pizza on days that end in ‘Y’” — to the huge cardboard profile of a Chevy Caprice mounted on the rear wall, with spinning tires that happen to be pepperoni pizzas.

Pabst is available on tap, which isn't something you see too often out here, as opposed to in Milwaukee. And while the menu doesn't offer pepperoni pizza *per se*, such a pie can be created from the list of DIY toppings. Pepperoni does turn up as a member of the ensemble in several of the house specialty pies, among them the Dimitri (with sausage, garlic, and mushrooms) and the Meathead (with sausage, salami, ham, and red onion).

We, however, could not resist the Spicoli (\$15.99 for a 14-incher), topped with sausage and double cheese and named for — no, not an obscure pasta shape or a type of cured pork, but Jeff Spicoli, king of the surfer dudes and high priest of stoned slackerdom, as brilliantly depicted by Sean Penn in the 1982 movie *Fast Times at Ridgemont High*. The Spicoli is the simple declarative sentence of pizzadom: a nicely crisp crust that's a bit thicker than vogue, plenty of fennel-scented sausage chunks, and a lava flow of melted cheese. I love cheese as a birthright and hesitate to say that there can be such a thing as too much of it. But, post-Spicoli, I wonder.

The kitchen also turns out some interesting side dishes, including cauliflower florets (\$5) roasted with black olives, orange zest, chili flakes, and parsley for a real Mediterranean, even Sicilian, flair. Then there are the sweet potato steak fries (\$7), their faint sweetness resembling the fried yucca root you sometimes find in Brazilian restaurants. To broaden their appeal, PPON presents the fries with little cups of blue cheese dressing and buffalo sauce (tomato-based and sweet-hot, though more hot than sweet), along with piles

of baby carrots and celery stalks. A family of dunkables.

And since even pizzas less cheesy than the mighty Spicoli can be overwhelming, the mid-day snacker can find an attractive array of sandwiches to choose from. These are called grinders and are available from noon until four in the afternoon. Perhaps their best characteristic is the bread they're served on: torpedo-shaped, wonderfully soft rolls from Amoroso Bakery in Philadelphia.

The rolls are like focaccia rolls except not olive-oily. They're also discreetly absorbent, an important consideration if one's grinder is the housemade meatball version (\$6.50). The meatballs themselves are veal-inflected, to judge by their subtle texture, and they're bathed in plenty of tomato sauce, which could easily get all over everything but doesn't because most of it settles into the bread. Some melted provolone provides an additional seal.

More complex is the uncomplicated-sounding roast turkey grinder (\$6.25). Plenty of meat here, along with mayo, mustard, and provolone — but also a puckery zing provided by slivers of red onion and chunks of pepperoncini. We're a long way from sandwiches made from Thanksgiving leftovers.

As for the crowd: surfer-dudish, though a little older than Jeff Spicoli, and no sign of Sean Penn, but plenty of the aforementioned kids, dangling like chimps from chairs and the edges of tables. The surfer-dude community has discovered family values, apparently.

The pizzeria is just about a year old: a whippersnapper with sharp new wood flooring and, over the roof, a tell-tale curvy exhaust flue, in a faded part of town. It's not yet the equal of the Richmond's Pizzetta 211 and maybe it doesn't mean to be. But friends and acquaintances of mine who live in the western Sunset (some surfer dudes, some regular dudes) are certainly eager for renewal in the restaurant scene — if not fast times, at least ambulatory ones. **SFBG**

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A tale of two burgers

The road goes ever on and on, often past fast-food stands. A two-hour toddle from LAX to the Coachella Valley took us across the belly of the beast, South Central Los Angeles, where traffic is as horrible as rumor has it despite the \$4-per-gallon gasoline prices thoughtfully delivered by Bush & Co. *When gas is \$40 a gallon*, I wondered (by Labor Day?), *will it make a difference?* The consensus view in the cabin of Zippy, our Wonder Dodge, was No. When I gunned Zippy's brave little four-cylinder engine, I heard the sound of someone with a hand mixer whipping egg whites into a meringue under the hood.

Fast food may be a distinctively American evil, but I retain an affection for the southland's Del Taco chain nonetheless, mostly because of the fish tacos, which are excellent. Why, then, did I order a cheeseburger when we pulled over for a spell to let a surge of road fatigue (perhaps tending toward rage) subside? Was the 99-cent price a factor? Even in fast-food places, you get what you pay for; the Del Taco burger is about 95 percent bun — the Bun Burger! — with a layer of grim gray beef, about the thickness of bresaola, tucked deep inside, cowering under a slice of pickle.

You get what you pay for, I should say, except if you are eating at Daniel Boulud's DB Bistro Moderne in midtown Manhattan, as we were a few weeks ago. There, the burger costs \$32 — that's dollars, not cents — and is made from ground sirloin and presented on a parmesan bun with some foie gras. Notwithstanding all this splendor, the burger was dry. We consoled ourselves with an ice cream sundae, which turned out to be \$16. New York has plainly identified dollar-bearers as losers and is casting its lot with visitors from euro-land. To people whose currency is actually worth something, Manhattan prices wouldn't seem too out of the ordinary.

If the Boulud-burger was a bust, the restaurant's choucroute was marvelous. (DB Bistro Moderne's chef is Alsatian and gets to put on a small show Monday evenings.) Choucroute — let alone good choucroute — is a dish you rarely see on restaurant menus, and at \$34 it gives incomparably better value than the burger. I am not, however, hoping that a 99-cent version shows up at Del Taco.

Paul Reidinger
 > paulr@sfbg.com

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Bones and balls

By **L.E. Leone**

> le_chicken_farmer@yahoo.com

CHEAP EATS Bones are supposed
to decompose, right?



But sometimes,
for the sake of
archaeology, they
don't. They pile up
behind you in the
cave until, if you eat as
much meat as I do, you eventually
have to live outside.

It's like naming a band. The old
ones don't go away, so it just keeps
getting harder, which is why many
musicians my age either give up or
rejoin their old groups and go on
reunion tours. Or they switch genres,
simply so they can recycle the old
names but with z's for s's. A short-
lived solution (if it has any life at all),
as evidenced by the almost immedi-
ate fizzle of The Bee Geez, Harry
Nilzzon, and the Mamaz & the
Papaz — heavy metallic flops all.

Soon we will begin to see
(and hear, and feel) the effects of a
generation of rising rockers whose
parents announced their births via
e-mail. Brace yourselves. Here comes
U2000, Prince2009, and, my per-
sonal favorite, AbbaLoL.

Recycling is good. It's decided,
right? Without it we all die *and* have
no music to listen to on our death-
beds. I save the bones. So do lots
of people, Mountain Sam to name
just one. He makes sculptures out
of them. I make soup, then I scrape
and dry them, wrap one end with
rubber and/or felt, and re-use them
as steel drum mallets. So that's food,
food again, then music. Then they
just pile up in my cave and stay there,
waiting for future archaeologists to
wonder about a chicken-like creature
that wore socks.

I was babysitting the baby I
babysit (I'm not allowed to say her
name) and the TV was on because
the mama and the papa hadn't left
yet. This is what distinguishes
me as a babysitter: no TV. None.
Absolutely not. TV is not harmful
enough, in my opinion. Instead, we
do truly dangerous things together,
like tasting mysterious plants, staring
into mirrors, and rock climbing, me
and this one-year-old.

But the parents hadn't left yet.
The TV was on. Food Channel,
so I was interested. Mesmerized.
Appalled ... because what they were
talking about was barbecued spa-
ghetti, some joint in Tennessee, and I
have to say it looked delicious. I was
appalled because here I've been try-

ing to invent a thing that has already
been invented.

Hey, there oughta be a saying
about this, something like, I don't
know, *reinventing the ... uh ...*

Never mind.

You people who live your whole
life without ever changing gender
— not even once. Frankly, I don't
know how you do it. I mean, it takes
all kinds, I suppose, but I personally
would have died of boredom by now.

In the coed soccer league I play
in, I'm an average-size girl with
average speed and average skills. I'm
slightly above-average agewise, and
slightly below-average butchwise. No
matter what, though, there is always
one thing that distinguishes me from
the other girls on the field and it is
this: as far as I know, I'm the only
one out there with balls.

And I'm not speaking figura-
tively. If anything having balls, in
this case, makes you chickenshit. You
know how when guys line up in front
of a free kick, they place their hands
over their crotch? I can't do that!
So I run away. Nobody knows I'm
trans. At least that I know of, nobody
knows. I'm not sure about league
policy on this.

I've always wondered what would
happen ... what I would do, what my
body would do, if and when I took
a ball to the balls in one of these
games. It was a matter of time, and
in the first half of the second game
of my third season as a girl, there it
was. A guy unloaded and I jumped
but didn't twist, and, *oof!*

Guys know what this feels like.
Now I know what it feels like to feel
that feeling and not be able to go
down, not even to one knee. To have
to turn and run like nothing much
happened, without even a look on
your face, breathless, hating life but
just generally playing on.

My new favorite restaurant is Mary's
Place in Novato, where I've been
camping out a lot on account of car
problems. Mary's Place is a way to
kill time over delicious crepes, hash
browns, and coffee, coffee, coffee. It
has a counter. It's kind of a diner-ish
feel, but with way better food. And,
oh yeah, a bar. **SFBG**

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film

Choo-choo-choose him: for the past 37 years, James Benning has revealed the American landscape through minimal-yet-monumental 16mm films. That era may be coming to a close with his latest and perhaps last 16mm feature, *RR*, which gathers train footage shot over two and a half years into a movie that's (among other things) a straightforward look at US overconsumption and a Valhalla for trainspotters.



The end of the line

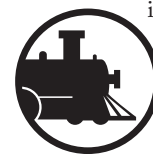
Trainspotting America with James Benning's *RR*

By Mark Peranson
 > a&cletters@sfbg.com

*"The film is called *RR*, but I like to call it 'Railroad,' because *RR* sounds like a pirate movie."*

—James Benning

TRAINS



A short stretch of celluloid is a representation of a train, one image following the other in rapid succession, connected by essential blocks of black, moving forward in time and space, and, when projected, rotating on a wheel. Cinema began with a train entering a station, shot with a fixed camera, chugging toward the screen. Barring a change of mind or circumstance, the masterful *RR* will be the last of James Benning's works shot on 16mm, and how fitting that this 37-year phase closes with the image of a locomotive, pointedly stopped in front of a wind farm outside of Palm Springs, scrapped tires lying in the foreground, the end in a line of 43 trains shot across the United States (and the final frame of 34 extant films).

After a prolific three-year period that has seen Benning produce five crucial works — likely exhausting his stock of 16mm film — while teaching, driving across America, and building a full-scale replica of Thoreau's Walden Pond cabin, technology has vanquished this last of the old-time filmmakers.

Those familiar with Benning's landscape films will be comforted by *RR*'s fixed camera and continental scope, but the film marks something of a crucial advance. As opposed to the awesome *13 Lakes* (2006) — 13 individual lakes, each shot lasting the full 10 minutes of the 16mm cartridge — *RR* finds Benning adopting another structural principle: the signified (the train) takes over from the signifier (the camera).

Every shot is mesmerizing, yet the film builds, acquiring a cumulative power, as the simplicity of structure gives way to infinite experiences. To some, trains invoke nostalgia; to younger viewers, classical antiquity. To trainspotters, well, *RR* is Valhalla. And just as Benning's California Trilogy (2000–01) concerns work and

water, *RR* becomes a film "about" American overconsumption. Benning lets what's on screen tell the story, with the tumultuous history of railroads and western development only alluded to by songs and words on the soundtrack. Filmed and recorded, as always, by a one-man band, all of its shots captured without permissions or permits, maybe *RR* is a pirate movie.

SFBG How far back does *RR*'s genesis go? Were you into railroads as a kid?

JAMES BENNING Yeah, I like trains a lot. When I was a kid I had a little model train, an American Flyer. When I was a teenager we used to play in the train yards in Milwaukee, and that was fun, because we weren't supposed to go there. We'd hop on slow freight trains and ride them for like a mile, and then jump off.

SFBG When you started making *RR*, was there a specific plan? Did you know the exact locations where you wanted to shoot?

JB I was pretty familiar with the major US lines. When I drive from Wisconsin to California, I pass by the lines that run through the Midwest. I know the lines that go up and down the [east] coast from New York to Washington. Other lines I knew through research, by getting a good railroad atlas. I wanted to film according to landscapes, too. I knew I wanted to do a shot across Lake

Pontchartrain in Louisiana, and a shot in Mississippi of a train going through the kudzu growth, and [a shot of] this famous park called the Rat Hole in Kentucky. I also used a Web site [www.railpictures.net] that says it has "the best railroad pictures on the Net." It has thousands of still photos by railroad fans.

SFBG Is it accurate to call *RR* a landscape film?

JB The initial idea was to use railroads to define landscape because they can only go up a 2 percent grade. But as it became apparent to me that the film was going to be about trains more than landscapes, I learned more about different kinds of engines. The second shot is of the only piggyback train — where you take semi trucks and load them onto cars — in the film. Later there's a RoadRailer, the train that looks like a long white snake. I shot that in the Rat Hole, an area that used to be all tunnels. I was shooting from above, which was the best vantage point [from which] to film it.

For me, the film came to be about consumerism and overconsumption — I could feel the weight of the goods going by me. Especially the oil and automobiles, as I saw a lot of tanker cars and auto trains. They pass each other constantly.

SFBG The mathematical nature of *RR* is impressive. One comes to realize the number of variables at play — the size and expanse of the train, the number of cars, the colors, the speed, the landscape, the angle where the train comes into the frame and where it leaves. All of these factors pile up.

JB It's the way I always work: I'll set up a problem for myself. I basically collaborate with the train in that it's going to suggest the length of the shot. I thought I could vary the distance the camera was from the train, vary the angle that the train approaches from, and change these angles from shot to shot to build rhythms. The variables make it possible to take this idea that is confining and make it grow. The same thing happens with earlier films like *13 Lakes*, where I set up an idea — to shoot a lake with the same amount of sky and water — and the problem is how to show the uniqueness of the lake.

SFBG *RR* must have been a very different experience from shooting *13 Lakes*.

JB That's true, because in shooting *13 Lakes*, I was waiting for the best moment to turn the camera on. In *RR*, I'm waiting for the train, and hopefully it will correspond with the best moment to turn on the camera.

CONTINUES ON PAGE 64 »

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FILM



Benning: “For me *RR* is very much about time. I wanted you to realize through the absence of waiting that I had to wait.”

Benning CONT. >>

SFBG *One is more your choice, and the other is the train's choice.*

JB Yeah, I enter into this collaboration with the train. It's going to choose the moment. Of course if I am on a line that has five trains an hour, then I can choose the time of the day. But if I'm at a line that has one train a week, then I'm at the mercy of the train. The one place I shot like that was at the causeway that crosses the spillway outside of Lake Pontchartrain — the Kansas Line. That train comes by once a week. I waited all day, and that train came by at 4 in the afternoon, on a day [when] it was 110 degrees with 100 percent humidity.

SFBG *Is everything in *RR* there as you found it? That last shot with the tires strewn by the tracks seems too good to be true.*

JB Yeah, it's outside of Palm Springs. In the film that Reinhard Wulf made about me [*James Benning: Circling the Image* (2003)], we stop at the same wind farm. On the soundtrack I talk about going back to places I've filmed and seeing how the places change. That area is just littered with stuff, so it wasn't hard to find a good frame with tires.

SFBG *When I saw *RR*, the audience gasped at that final shot, like they do at the mirrored image of Crater Lake in Oregon in 13 Lakes. It isn't comparable in beauty. But there is perfection to the composition: the colors of the train match up with the landscape, the blue of the sky and the white of the windmills.*

JB The other thing is that as the train gets slower and eventually stops, the sound of the train gives way to the sound of the windmills. There is this slow dissolve between train noise and wind energy that somewhat suggests an alternative way of living, a cleaner energy. After [one] screening, an interviewer said that he found it to be hopeful, but I find it kind of ironic, as it seems too late. The tires lying there like the death of the automobile —

the death of our culture, really — and the use of oil, all of that is in play.

SFBG *The general perception of *RR* is that the film's structure is precisely a function of the length of each train — the shot begins when the train enters the frame and ends when it leaves. But that's not exactly the case.*

JB Most of the time there's an empty frame, the train enters, it leaves, and then there's a cut. I would like to have drawn that out. For me the film is very much about time and about waiting, but I didn't want waiting to become part of the film. I wanted you to realize through the absence of waiting that I had to wait.

SFBG *Something else happens within *RR*. At least twice, maybe three times, there is an optical illusion. After the train leaves the frame what's left behind seems to vibrate.*

JB It happens a lot.

SFBG *Were you aware that this would occur?*

JB I wasn't when I made the film, but when I started to project the work print, I was shocked. You don't need a film to get that optical illusion — you can stand in front of a waterfall, follow the water down, then turn your head. [Likewise,] your eyes will follow the train so that when it's gone, the effect remains and even kind of warps.

SFBG *Most of the trains in the film are freight trains, there are maybe only one or two passenger trains.*

JB There are two: one was a commuter train, one was a passenger train. The amount of commuter travel, at least on the West Coast, is minimal — you hardly ever see a train with people in it. Amtrak leases the right to use rails from the companies that operate the freight trains. I've taken most of the Amtrak train routes. They're fun ... and slow.

SFBG *How long did you shoot?*

JB I shot for two and a half years, probably. I had so much fun that I didn't really want to stop. I still miss it. Sometimes I go back to those same sites and wait for trains, just to have that feeling again. **SFBG**

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“The Starsllyderz Experience”

» **PREVIEW** OK, so 2007’s *Transformers* was Michael Bay’s best movie — which is sort of like saying “best strep throat experience,” but let it go. Still, he will never, ever equal the achievement of *Starsllyderz* (2005), an intergalactic adventure made with about 1/7,500th of *Transformers*’s budget (yes, I used a calculator) and several megatons the awesomeness. Premiered here two years ago at the Another Hole in the Head film festival, Garrin Vincent and Mike Budde’s homemade epic is the poignant tale of Capt. Johnny Taylor (Brandon Jones), dashing and horny leader of the United Planets of America’s elite crime-fighting force. When the evil Gorgon kidnaps the president’s daughter, Princess, Johnny and his mates must pursue, ending up on the prison planet Zoopy, where they are forced to fight gladiator-style for the amusement of bloodthirsty puppets and stuffed animals. Song interludes, heavy-metal twins, gleefully cheesy FX, and a whole lot more are thrown into this giddy campsterpiece, which pays snarky homage to everything from *Star Wars*, *Star Trek*, *Transformers* (natch), the Power Rangers, anime, TV commercials, 1980s video games and ... er, *Biography*. Writer-director Vincent, producer-cinematographer Budde, and some furry pals will be on site for a Dead Channels–presented multimedia extravaganza that encompasses a screening of *Starsllyderz*’s new-to-SF final cut, “live hyphy Japanimation” by the Zoopy Show, production numbers, reckless acts of audience wetting, and action-figure sales. Perhaps if we are very lucky, an excerpt from Vincent’s original *Star Wars: The Musical*, which was performed at Palo Verdes Peninsula High long, long ago. If not, you can sample *that* magic in excerpts on YouTube. **(Dennis Harvey)**

THE STARSLYDERZ EXPERIENCE Wed/7, 8 p.m., \$5. Hypnodrome, 575 10th St., SF. www.starsllyderz.com

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rappoport, Sara Schieron, Jason Shama, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 71. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

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WED/7

Clay *Big Man Japan* 4:15. *The Romance of Astrea and Celadon* 6:45. *Timecrimes* 9:45. **Kabuki** *Calavera Highway* 1. *Mongol* 2:15. *Medicine for Melancholy* 3:30. *Latent Argentina* 4. *Dust* 4:15. *My Winnipeg* 5. *Sleep Dealer* 6:15. *Ballast* 6:30. *Vasermil* 7. *Scott Arford: Static Life* 7:15. *Faubourg Tremé: The Untold Story of Black New Orleans* 9. *Valse Sentimentale* 9:15. *La Zona* 9:30. *Not By Chance* 9:45. **PFA** *Recycle* 6:30. *Wonderful Town* 8:45.

FILM

the Holocaust’s cultural elevation into what philosopher Slavoj Žižek has called “the properly sublime Evil.” Unfortunately, Kofman’s film treats this subject with all the blundering solemnity and calculated theatricality of its protagonist. Lukas (Mark Webber) is a Caucasian twentysomething working a dead-end job as a toll collector. When a passing fare (who also happens to be a concentration camp survivor) loudly shames him for reading a serendipitously acquired copy of *Mein Kampf*, Lukas becomes more and more obsessed with learning about the Holocaust. He starts working at the Shoah Foundation–like Holocaust Survivors Archive, transcribing hours of video testimonials from camp survivors that constantly play on his Nam June Paik–worthy wall of salvaged TVs (Kofman uses the videos of actual survivors). For Lukas, the Holocaust represents an absolute experience of suffering which he can never fully comprehend yet feels is more real than his own existence (“I’m a Jew where it really counts. I know how to suffer,” he ludicrously protests at one point). Lukas’ extreme empathy is absurdly and unintentionally comic — he uses survivors’ tattooed ID numbers as lotto leads, nails a mezuzah to his tollbooth, and sews a yellow Star of David on his uniform. Lukas is the inverse of *Apt Pupil*’s Todd Bowden: in Lukas’ case evil doesn’t beget evil, but rather it induces a kind of performative masochism. By the film’s final scene, when Lukas emerges in full Musselman drag, he has become a parody of the guilt-ridden liberal subject who seeks to abase himself in the pain of others that he must continually experience from a mediated remove. Too bad Kofman isn’t in on the joke. (1:32) *Red Vic*. (Sussman)

» **OSS 177: Cairo, Nest of Spies** The Austin Powers franchise ran out of ideas after just one movie, but here’s hoping there’s more to come from this French spy spoof, which has been a big hit at home and on the festival circuit. Local fave Jean Dujardin, styled to look like a young-Connelly James Bond, plays OSS 177, a Gallic secret agent character that was featured in seven movies and nearly 300 novels between 1950 and 1970. This time, though, his suave imperviousness sends up Eurocentrism, vintage colonialist ignorance, and racism. Sent to take the place of an assassinated agent in Cairo, he is embroiled in various intrigues and ballasted by the lovely if exasperated local assistant Larmina (Bérénice Bejo), whose Muslim faith and Arabic language he dismisses as backward regional fads. Though set in the mid-1950s, director Michel Hazanavicius’s film is full-on homage to the widescreen pinnacle of 1960s espionage adventures, from the Saul Bass–type opening titles to the brassy score to the pervasive casual sexism exhibited toward a nonstop bevy of bombshells throwing themselves at our unsurprised hero. More deadpan than Mike Myers—broad in humor, this is nonetheless a very funny movie worth a look even if you think you’re allergic to subtitles. (1:39) *Lumiere, Shattuck, Smith Rafael*. (Harvey)

» **Roman de gare** There was a lengthy period after 1966’s *A Man and a Woman* when Claude Lelouch was probably the most popular — if hardly most critically admired — French director of his generation, at home and abroad. That era is long gone, but Lelouch perseveres, productive and unapologetic as ever, even when his films (typically) fail to export or flop on native terrain. (A recent aborted feature trilogy nearly bankrupted him.) This latest, however, isn’t just good, it’s a whole new Lelouch — intricate, caustic, macabre, and ingenious. Dominique Pinon plays a possible escaped serial killer who picks up Audrey Dana, stranded at a rest stop after fighting with her fiancé. Dana persuades him to pose as her betrothed for her rural family’s benefit. Is he really a killer? A schoolteacher? Ghostwriter for a famed novelist (Fanny Ardant)? All of the above? Or is this all simply the latest bestselling fancy of that aforementioned literary star? Just what “perfect crime” (or crimes) is (are) committed in reality and on the printed page? Perhaps the most surprising element here is that *Roman de gare* ends up being a “typical” Lelouch film — celebrating life ‘n’ love — but getting there in the most circuitous fashion possible. If that payoff isn’t half as so striking as what came before, this 49th movie in a half-century-long career is still highly entertaining: Lelouch at his best and then some. (1:43) *Clay, Shattuck, Smith Rafael*. (Harvey)

Redbelt In the somewhat seedy underground of the Los Angeles fight world brews bloated alcoholic movie stars and honorable jujitsu teachers. Mike Terry (Chiwetel Ejiofor) upholds

CONTINUES ON PAGE 68 »

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OPENING CONT>

the samurai code of life and isolates himself from the money-grubbing world of prize fighting. However, his life takes a change when a drug-addled lawyer brings his jujitsu studio crashing down around him at the cost of his best student's life. To make matters worse, his wife has fallen for the empty promises of rich women who've abandoned her to loan sharks. Similarly taken advantage of by movie star Chet Frank (played perfectly by Tim Allen), Terry is forced into the ring that he has avoided all his life to set the record straight. Directed by David Mamet and starring his wife Rebecca Pidgeon, *Redbelt* seems to be all talk. With a director like Mamet, that's to be expected — but seeing as how the movie's called *Redbelt*, I would've rather seen a lot more asskicking and a lot less bullshitting. (1:39) *Embarcadero, Piedmont, Shattuck.* (Mason)

Speed Racer Say what you will about those sick Matrix sequels — the Wachowski Brothers do know how to shoot a car chase.

(2:08) *Bridge, California, Grand Lake, Marina.*

▷▷ **Son of Rambow** Any movie that's marketed with a twinkly, heartwarming vibe — especially if it involves kid stars — is like kryptonite to me. That said, if you throw Rambo adoration into the mix, I'm willing to engage, and, in the case of *Son of Rambow*, even enjoy myself. It's the 1980s, and wee, overprotected-by-his-Christian-mother Will Proudfoot (Bill Milner) meets tough, no-parents-in-sight Lee Carter (Will Poulter). It's an unlikely friendship strengthened by the boys' mutual love of *First Blood* — and their subsequent decision to make a homespun action movie modeled after that ultraviolent masterpiece. Will's strict family, the agonies of trying to be popular (brought on by a too-cool French exchange student), and other conflicts spring up in the name of life lessons, to be expected in any coming-of-age tale — but this particular version has little kids worshipping at the altar of Stallone. Maybe I identified too much, but my heart, bloodthirsty though it may be, was definitely warmed. (1:36) *Embarcadero.* (Eddy)

Standard Operating Procedure After profiling Robert McNamara in 2003's *The Fog of War*, Errol Morris jumps down the chain-of-command to summon US soldiers punished for the infamous photographs from Abu Ghraib. Ever the showman, he cuts from burnished interviews and photos to reenactments and slow-motion rumbles — we "see" Saddam's egg frying, giant prison ants, and an exploding helicopter. Such obsessive visualizations seem misplaced and morally confused. The Abu Ghraib story is, among other things, about the unstable, delicate nature of photographic representation. Yet Morris can't resist auteur-stamped fireworks — how else to explain the typically nutty (and utterly incongruous) Danny Elfman score? (1:57) *Shattuck.* (Goldberg)

▷▷ **Still Life** Grayness pervades in the captivating milieu that Chinese festival favorite Jia Zhang-ke uses to portray two parallel, pained searches for estranged partners and to comment on the human condition. The abysmal gray of Fengjie, a town dominated by demolition due to the Three Gorges Dam project, befits the uncertainty and seemingly bleak prospects of *Still Life*'s alternate protagonists, Han and Shen, as well as the town itself. The denizens of Fengjie bicker, bargain, labor, and fraternize as if unfazed by the decimation they obligingly contribute to and are uprooted by. But there are moments — such as when a landlord becomes indignant upon discovering his building marked for demolition with no prior notice — in which the despair seeps out. It is a great accomplishment of Jia's that within a generally quiescent drama that savors the mundane and inches towards the confrontation sought by Han and Shen, he is able to touch upon, from various angles, the politics of development and displacement. This is an extraordinarily human film, all the more so for its denial of melodrama and overt political commentary. Jia deftly depicts impact and resilience without ever departing from the quotidian (save for an amusing glimmer of magical realism or two). The simplicity of the human interaction juxtaposes wondrously with the scathed expanse of environment undergoing annihilation. It seems a portent or reminder of our ultimate smallness. (1:48) *Roxie.* (Kevin Langson)

What Happens in Vegas Cameron Diaz and Ashton Kutcher have both kind of jumped the shark, no? (1:38) *Four Star, Presidio.*

ONGOING

Baby Mama (1:36) *1000 Van Ness, Orinda, Presidio, Shattuck.*

▷▷ **The Band's Visit** (1:29) *Shattuck.*

The Counterfeiters (1:38) *Oaks, Opera Plaza.*

▷▷ **Dark Matter** (1:30) *Opera Plaza, Shattuck.*

Deception (1:47) *1000 Van Ness, SF Centre.*

▷▷ **The Dhamma Brothers** (1:16) *Red Vic.*

Flawless (1:45) *Opera Plaza.*

The Forbidden Kingdom (1:53) *Empire, 1000 Van Ness, SF Centre.*

Forgetting Sarah Marshall (1:51) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Centre.*

▷▷ **Harold and Kumar Escape from Guantanamo Bay** (1:42) *Grand Lake, 1000 Van Ness.*

▷▷ **In Bruges** (1:47) *Oaks.*

▷▷ **Iron Man** His mythology may be lesser-known than that of his Marvel brethren (Spider-Man, the Incredible Hulk, the X-Men, etc.), but that's actually to Iron Man's advantage.

CONTINUES ON PAGE 70 >>

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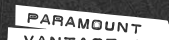
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FILM

ONGOING CONT>>

tage — he's not a slave to iconic moments and catchphrases, as demanded by eagle-eyed fanboys. Star Robert Downey Jr. makes Jon Favreau's flick something special — there's plenty of old-skool Downey in Tony Stark, the metal-suited superhero's public identity, who happens to be a rich boozehound with a weakness for the ladies. After an eye-opening stint behind enemy lines in Afghanistan, the weapons manufacturer decides violence is *wrong*, man, and sets about destroying his own product. Naturally, others in the company (particularly Jeff Bridges' Obadiah Stone, reflecting evil off his shiny dome) disagree. The plot, though, is incidental — *Iron Man* is all about the hot-shit special effects, which include some very sweet suit technology in addition to the expected explosives, in-flight battles, and nifty moments with Stark and his robot lab assistants. This may not be the greatest comic-book movie of all time, as some had hoped — but it's a damn entertaining one. (2:00) *Grand Lake, Marina*, 1000 Van Ness, *Orinda*. (Eddy)

Jellyfish (1:29)
 Smith Rafael.

The Life before Her Eyes (1:40) *Embarcadero, Shattuck*.

Made of Honor Those intent on making sense of the title's attempted pun will leave disappointed. The rest will be rewarded with the sight of Patrick Dempsey in a very short kilt and a romantic comedy rehash so familiar at this stage of Western civilization's decline that it's practically a Jungian archetype. Dempsey plays Tom, a well-heeled, badly behaved bachelor whose wafting aura of smarm is no deterrent to the untold numbers of leggy playmates vying for his attentions. Neither is the list of ironclad dating rules he's devised to make sure none of them get too comfortable, a privilege reserved for Hannah (Michelle Monaghan), his best friend since college and possibly the only good-looking woman in Manhattan he hasn't bedded. You'll never guess, so I'll just tell you: by the time Tom rips off the blinders and twigs to his true feelings for Hannah, thereby becoming fractionally less worthless as an object of affection, it's *too late*. She has become engaged to a strapping Scottish gentleman (Kevin McKidd) and selected Tom as her maid of honor. Given that scenario, *Made of Honor* deserves some credit for showing restraint in the realm of wacky gendered-role-reversal gags and finding fresher, funnier sources of comedy (including a self-aware moment in which Dempsey, cruising through Manhattan traffic in a convertible, takes a moment to glance in the mirror and tousle his own widely discussed head of hair). It also deserves a tear-inducing backhanded slap for shamelessly rolling out yet another 11th-hour disruption-at-the-altar climax. Our dissolute hero made his fortune via that worthless addition to the world, the coffee collar, and its symbolic disposability extends beyond Tom's dating philosophy to the film itself, which entertains while lowering the bar for romantic singletons everywhere. (1:41) *1000 Van Ness, Presidio, Shattuck*. (Rapoport)

Miss Pettigrew Lives For a Day (1:51) *Oaks*.

My Blueberry Nights (1:51) *Empire, Four Star, SF Centre*.

My Brother Is an Only Child (1:48) *Opera Plaza, Shattuck*.

Off the Grid: Life on the Mesa (1:10) *Roxie*.

Priceless (1:42)
Lumiere, Shattuck.

Shine a Light (2:02) *Metreon*.

Smart People (1:33) *Empire*.

Street Kings (1:49) *1000 Van Ness, SF Centre*.

21 (1:58) *1000 Van Ness, SF Centre*.

The Singing Revolution (1:36) *Lumiere*.

Then She Found Me (1:40) *California, Embarcadero, Piedmont*.

Under the Same Moon (1:59) *Four Star, Oaks, Roxie*.

The Visitor (1:58) *Albany, Embarcadero, Piedmont*.

The War on Democracy (1:34) *Roxie*.

Young @ Heart (1:48) *Albany, Opera Plaza, SF Centre, Smith Rafael*.

REP PICKS

"The Starslyderz Experience" See pick box. *Hypnodrome*.

"Thrillville's Papa-palooza" See Trash, page 25. *Parkway, SFBG*

rep clock

Schedules are for Wed/7–Tues/13 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "A.N.S.W.E.R. Coalition Film Series:" **Hecho en Los Angeles** (Carracedo, 2007), Thurs, 7:30. "Other Cinema": fake documentaries by Jesse Lerner, Alexandra Juhasz, and more, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-9. **Planet of the Apes** (Schnaffner, 1968), Wed, 2, 4:30, 7, 9:15. San Francisco International Film Festival, Thurs. See film listings. **Contempt** (Godard, 1963), May 9-15, 7, 9:15 (also Sat/10-Sun/11 and May 14, 2:30, 4:45).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Jellyfish** (Geffen, 2007), call for dates and times. **Young@Heart** (Walker, 2008), call for dates and times. **OSS 117: Nest of Spies** (Hazanavicius, 2006), May 9-15, call for times. **Roman de Gare** (Lelouch, 2007), May 9-15, call for times.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8.50-10.50. "The Late Night Picture Show": **A Clockwork Orange** (Kubrick, 1971), Fri-Sat, midnight.

GOETHE-INSTITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. \$5. "Women of '68": **A Bonus for Irene** (Sander, 1971), Tues, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Tragos** (Alli, 2000), Wed, 7:30.

HYPNODROME 575 10th St, SF; www.starslyderz.com. \$5. **Starslyderz** (Vincent, 2005), Wed, 8. **ISTITUTO ITALIANO DI CULTURA** 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Ermanno Olmi Film Series": **Genesis: The Creation and the Flood** (1994), Tues, 6:30.

LARK THEATER 549 Magnolia, Larkspur; (415) 924-5111, www.larktheater.net. \$10-15. **Blade Runner: The Final Cut** (Scott, 1982-2007), May 9. With screenwriter Hampton Fancher in person.

MAKE-OUT ROOM 3225 22nd St, SF; (734) 834-2356, www.forcolombia.org. **Hasta la Última Piedra** (Lozano, 2006), Mon, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@millibary.org. \$10. "Southern Exposure: The Films of Latin America": **A Place in the World** (Aristarain, 1992), Fri, 6:30.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117, info@oddballfilm.com (RSVP required as seating is limited). \$10. "Wooden Nickels and Two-Dollar Bills: An Evening of Lies, Falsehoods, and Phonies," Fri, 10.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. San Francisco International Film Festival, Wed-Thurs. See film listings. "Film History: History of Cinema": **Memento** (Nolan, 2000), Wed, 3. Theater closed May 9-28.

PARKWAY 1834 Park, Oakl; www.parkway-speak-easy.com. \$10. "Thrillville's Papa-Palooza": **Bare Knuckles** (Edmonds, 1977), and **Return to Macon County** (Compton, 1975), Thurs, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **The Dharma Brothers** (Phillips, Stein, and Kukura, 2007), Wed-Thurs, 7:15, 9:15. **The Memory Thief** (Kofman, 2007), May 9-15, 7:15 (also Sat/10-Sun/11, 2pm; May 12-13 and 15, 9:15; May 14, 2, 9:15). **The Favor** (Aridjis, 2006), Sat-Sun, 4, 9:15.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Off the Grid: Life on the Mesa** (Stulberg and Stulberg, 2007), Wed, 6:30, 9:50. **Under the Same Moon** (Riggen, 2007), Wed, 7:45. **The War on Democracy** (Pilger, 2007), Wed-Thurs, 7, 8:50 (also Wed, 3, 5). "Media Alliance Film Festival": **White Light, Black Rain** (Okazaki, 2007), Thurs, 7, 8:45.

SAN FRANCISCO LGBT COMMUNITY CENTER 1800 Market, SF; (415) 703-8650, www.frameline.org. Free. "Frameline at the Center: Free Screenings for the Community": **Trained in the Ways of Men** (Prévost, 2007), Thurs, 7:30.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin, SF; www.pbs.org/independentlens/newyearbaby. Free. **New Year Baby** (Poeuv, 2006), Wed, 6.

TEMPLE UNITED METHODIST CHURCH 65 Beverly, SF; (415) 586-1444, info@templeumc.org. Free. "Movies with a Message": **Sicko** (Moore, 2007), Fri, 7.

VICTORIA THEATRE 2961 16th St, SF; (415) 863-7576, www.victoriatheatre.org. \$10. "Spike and Mike's Sick and Twisted Festival of Animation," Thurs-Sat, 7 and 9pm.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **Shadows of Forgotten Ancestors** (Parajanov, 1964), Thurs-Sat, 7:30. **SFBG**

movie venue

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

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Century Plaza Noor off El Camino, South SF. (650) 742-9200.

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Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Lakeside 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

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CASE NO: CGC-06-458403. NOTICE TO CLASS OF PENDENCY OF ACTION.
Superior Court of California, County of San Francisco, Department No. 305.
ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS, and GREGORY RAUSCH, individually and on behalf of all others similarly situated, **Plaintiffs,**
VIYOMESH PATEL, also known as **VIYOMESH KUMAR R. PATEL,** individually and as trustee of the **VIYOMESH R. PATEL LIVING TRUST; VINODKUMAR R. PATEL and SANGITA V. PATEL,** individually and as trustees of the **VINODKUMAR R. PATEL and SANGITA V. PATEL LIVING TRUST; TARUNKUMAR K. PATEL,** individually and as trustee of the **PATEL FAMILY REVOCABLE TRUST; NASIR SHEIKH; MOHAMMED SHAIKH; HANIF SHAIKH; and DOES 1-100 inclusive, Defendants.**
TO ALL PAST AND PRESENT RESIDENTS OF THE BRIDGE MOTEL, 2524 LOMBARD STREET, SAN FRANCISCO, CALIFORNIA, WHO HAVE RESIDED THERE AT ANY TIME FOR THIRTY (30) CONSECUTIVE DAYS DURING THE PERIOD DECEMBER 4, 2003 TO THE PRESENT:
1. If you have resided for at least 30 consecutive days at the **BRIDGE MOTEL,** located at 2524 Lombard Street, San Francisco, California, at any time during the period of December 4, 2003 to the present, this Notice may affect your rights.
2. The named plaintiffs in this case are ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS and GREGORY Rausch, and they are past or present residents of the Bridge Motel. They have filed a class-action lawsuit in the San Francisco County Superior Court (Case No. CGC-06-458403) on behalf of themselves and all persons who resided at the BRIDGE MOTEL for at least 30 consecutive days at any time during the period of December 4, 2003 to the present. The lawsuit was filed against Defendants VIYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, NASIR SHEIKH, MOHAMMED SHAIKH and HANIF SHAIKH, who are claimed to have been the owners and/or managers of the BRIDGE MOTEL during the relevant periods involved in this lawsuit. The lawsuit is referred to as Fritz v. Patel.

3. Plaintiffs contend that conditions at the BRIDGE MOTEL violated their rights to habitability and that Defendants committed unfair business practices. In addition, Plaintiffs claim that Defendants continued to collect full rent despite the defective conditions. Plaintiffs are seeking rent rebates, general damages, statutory damages, and punitive damages for those practices. Plaintiffs are also seeking injunctive relief to remedy the defective conditions.
4. The Defendants have denied liability and have denied all allegations in Plaintiffs Complaint. No decision on the validity of Plaintiffs claims has yet been made by the Court.
5. On April 8, 2008, the Court certified the case as a class action and authorized the named plaintiffs to proceed with their claims on behalf of the class.
6. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit.
7. You DO NOT need to do anything further at this time to be included in the class. However, you have the right to be excluded (to opt out) from the class, which means you will NOT share in the benefits or award at trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants.
8. If you stay in this case, you will be bound by the judgment entered in the case, whether the Plaintiffs win or lose. The judgment will apply to all Class Members who did not exclude themselves. If you stay in the case and Plaintiffs win, you may recover damages. In the event that the Plaintiffs win, you must then file a claim and prove that you are a member of the class. However, if Plaintiffs lose, you would no longer be able to file your own lawsuit against the Defendants based on the same claims that the Plaintiffs brought in this case.
9. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than June 13, 2008, and sent to either:
OPT OUT
c/o Jay B. Koslowsky, Esq.
582 Market Street, Suite 2005
San Francisco, CA 94104
OPT OUT
c/o Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, CA 94104
You may either mail or hand deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Fritz v. Patel class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award or trial.
10. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are:
JAY B. KOSLOFSKY, ESQ.
c/o Jay B. Koslowsky, Esq.
582 Market Street, Suite 2005
San Francisco, CA 94104
Telephone: (415) 399-9206
WARTELLE, WEAVER & SCHREIBER
c/o Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to Counsel for Defendants.
11. It is IMPORTANT that you keep any records you may have concerning your residency at the BRIDGE MOTEL.
12. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102. THE FORM OF THIS NOTICE WAS AUTHORIZED BY THE HONORABLE JOHN E. MUNTER, JUDGE OF THE SAN FRANCISCO COUNTY SUPERIOR COURT, ON APRIL 17, 2008.
ELECTION TO BE EXCLUDED
I, (PRINT NAME) _____, hereby elect to be excluded from the class in Fritz v. Patel in accordance with the provision of the Notice of Class Action.

Date _____ Signature _____
Address _____
Telephone Number _____
Publication Dates: May 7, 14, 2008. L#423201
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310242-00 The following person is doing business as **TAQUERIA MARGOTH,** 300 Plymouth St., San Francisco, CA 94112. Maria Aguilar, 300 Plymouth St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Maria Aguilar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 20, 2008. **April 16, 23, 30, May 7, 2008. L#422903.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310837-00 The following person is doing business as **KOKO COCKTAILS,** 1060 Geary St., San Francisco, CA 94109. DBIHAP LLC, 1060 Geary St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/21/08. Signed Lori Martens. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 10, 2008. **May 7, 14, 21, 28, 2008. L#422901.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310856-00 The following person is doing business as **COOKIE & THE DUDE; WHIT BANG FABRICS,** 1946 McAllister St. #6, San Francisco, CA 94115. Helen Fawcett, 1946 McAllister St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/11/08. Signed Helen Fawcett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 11, 2008. **April 16, 23, 30, May 7, 2008. L#422902.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310915-00 The following person is doing business as **KAMVAR HARRIS PARTNERS,** 376 Hill St., San Francisco, CA 94114. Sepandar Kamvar; Jonathan Harris, 376 Hill St., San Francisco, CA 94114. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/8/08. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 15, 2008. **May 7, 14, 21, 28, 2008. L#423206.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311121-00 The following person is doing business as **LUCKY STAR INSURANCE AGENCY,** 1028 Mission St., San Francisco, CA 94103. Lucky Insurance Agency Inc., 1028 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/08. Signed Robert M. Reyes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 22, 2008. **April 30, May 7, 14, 21, 2008. L#423103.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311187-00 The following person is doing business as **THE CRAFT SHOP,** 1160 Quesada Ave., San Francisco, CA 94124. Paul Vinson Baran, 1160 Quesada Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Vinson Baran. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on April 25, 2008. **April 30, May 7, 14, 21, 2008. L#423101.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311257-00 The following person is doing business as **CEREBELLUM BLUES MUSIC,** 862 North Point St., San Francisco, CA 94109. JEFF SHATTUCK, 862 North Point St., San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 28, 2008. Signed Jeff Shattuck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 28, 2008. **May 7, 14, 21, 28, 2008. L#423204.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311385-00 The following person is doing business as **GRIGOR, VESNA VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. VESNA VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vesna Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311386-00 The following person is doing business as **BV ELECTRIC, BORIS VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. BORIS VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Boris Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423203.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **May 2, 2008.** To Whom It May Concern: The name of the applicant is: **GOMEZ CHRISTINA ANITA; GOMEZ ROSENDO.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3065 16th St. San Francisco, CA 94103-3421. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** **Publication date: May 7, 2008. L#423205.**

NOTICE OF SUMMONSCASE NUMBER: FDI-07-765933. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **JOHN TIMOTHY GOINS** for the summons of RESPONDENT **YOGENE ATIENZA GOINS.** TO ALL INTERESTED PERSONS: Petitioner John Timothy Goins, 3926 Apt. A. Sacramento St., San Francisco, CA 94118 filed a petition with this court for a summons of respondent Yogene Atienza Goins. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Endorsed Filed, San Francisco County Superior Court of California by Rosalinda Ponce, Deputy Clerk on April 8, 2008. **April 23, 30, May 7, 14, 2008. L#423001**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544784. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Houri Andalbian for change of name. TO ALL INTERESTED PERSONS: Petitioner **HOURI ANDALBIAN** filed a petition with this court for a decree changing names as follows: Present Name: **HOURI ANDALBIAN.** Proposed Name: **HOURI ANGE PARSİ.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge onFeb 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 11, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **April 30, May 7, 14, 21, 2008. L#423102**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544953. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Guru Mastak Singh Khalsa for change of name. TO ALL INTERESTED PERSONS: Petitioner **GURU MASTAK SINGH KHALSA** filed a petition with this court for a decree changing names as follows: Present Name: **GURU MASTAK SINGH KHALSA.** Proposed Name: **RYAN SINGH FRIZZELL.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jun 19, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on April 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on April 11, 2008 by Elias Butt, Deputy Clerk. **April 23, 30, May 7, 14, 2008. L#423003**

SF# 234895 NOTICE OF AVAILABILITY OF ANNUAL RETURN Pursuant to Section 6104(d) of the Internal Revenue Code, notice is hereby given that the annual return for the calendar year 2007 of **Stop Now, Inc.**, a private foundation is available at the foundation's principal office for inspection during regular business hours from 9 a.m. to 5 p.m. by any citizen who requests it within 180 days after the date of this publication. **The foundation's principal office is located at 3915 20th St., San Francisco, CA 94114 (415) 550-1277.** The principal manager of the foundation is James Carlson. SF-2348954. Publication date: 5/7/08 L#423207

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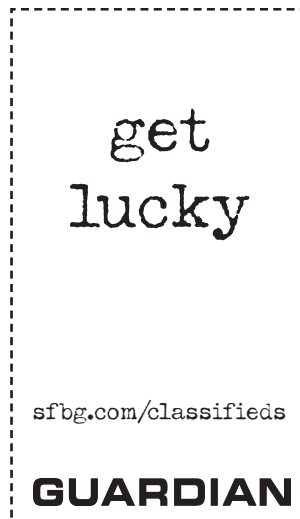


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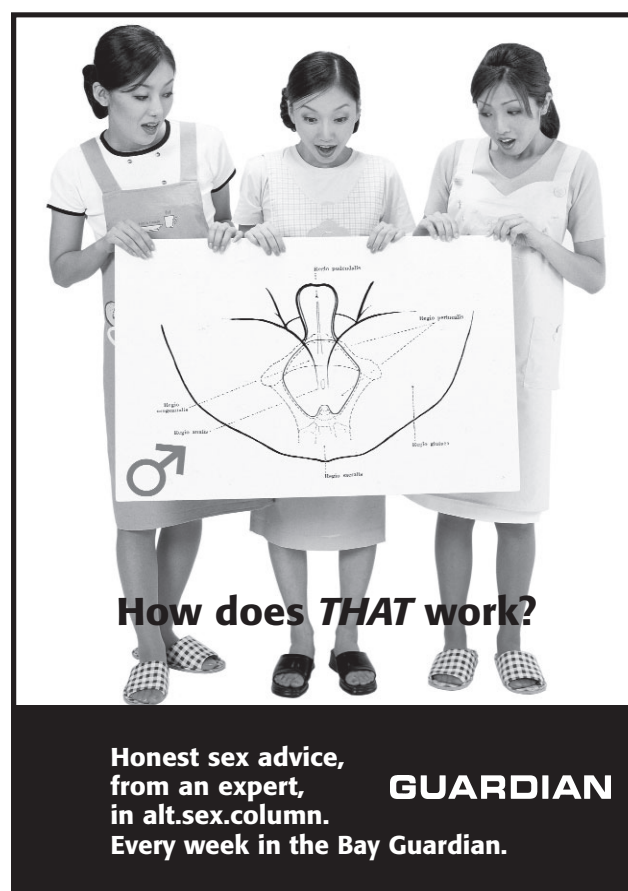
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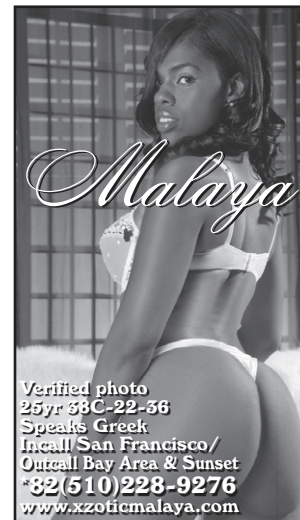
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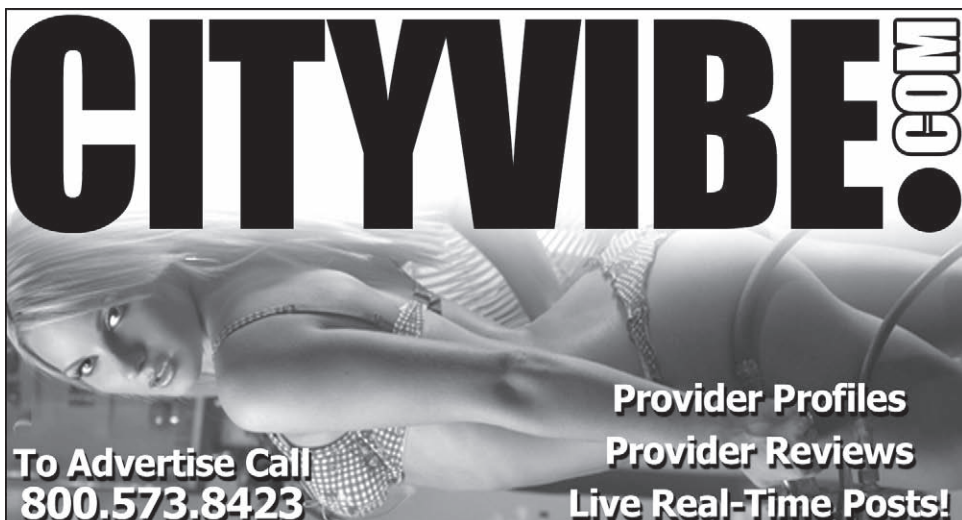
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ARIES

March 21–April 19

There's a difference between an inspired brainstorm and allowing your brain to storm and rage until some shabby plan gets blown into shape. Learn from your past: move forward with care and be honest about your intentions.

TAURUS

April 20–May 20

Know what sucks? Projecting your fears all over someone else. When we project, we tend to project onto people we love — and we know you don't want to hurt the ones you love. Take a breath and check yourself.

GEMINI

May 21–June 21

Gemini, we see your heart is hurting. The dull pain of it may be preventing you from doing anything spontaneous. It's OK to have a low-key week. Take care of yourself, and invest in your future by spending some sweet time with the folks you love most.

CANCER

June 22–July 22

Old patterns are rearing their fugly heads, ones that affect how you give — and withhold — yourself in relationships. Get real about your issues, take responsibility for them, and your next move should be clear.

LEO

July 23–Aug. 22

You have to take these tired-ass habits of yours and kick them to the curb once

and for all, friend. We know that initiating such a massive personal shift is terrifying — and we know you risk overthinking the problems. But we know you can find a creative way to change.

VIRGO

Aug. 23–Sept. 22

There's this big old planet in the sky — its name is Saturn — and its job is to test our limits. This week it is testing your self-esteem. Prepare to experience some self-doubt, but resist the temptation to scrap your self-care routines. You need them this week.

LIBRA

Sept. 23–Oct. 22

If you take the long, hard look at yourself that you truly need, you might find that your irritability lessens considerably. Life is super-fun right now — but too much fun might be part of your problem. Your perceptions are sludgy. Some alone time will bring clarity.

SCORPIO

Oct. 23–Nov. 21

You have a big-hearted week on your hands. You can use this energy to engage in some heavy-duty self-maintenance, or you can sink some love into people and projects you're deep with. Whatever you do, we urge you to be as emotionally present as possible.

SAGITTARIUS

Nov. 22–Dec. 2

It's a blessing and a curse to be good at things you don't really want to be good

at. The success you experience this week will be the delightful result of your efforts. But we urge you to consider if this is truly where you want to spend your energy. Question where you're at.

CAPRICORN

Dec. 22–Jan. 19

If some hottie rolls up on you, what should you do? Roll swiftly in the other direction? No! You spit your most charming game at them — duh. More advanced Capricorns may even want to make the first move. It's a great time for getting noticed.

AQUARIUS

Jan. 20–Feb. 18

Get clear about your goals and throw all of your truest, most wonderful heart energies into them. Bust yourself out of any old ruts you may be stuck in. The more emotionally *here* you are, the greater the changes will be.

PISCES

Feb. 19–March 20

You may have a surprisingly uncanny week. Trust your intuition and take note of things that seem weirdly synchronized with your own intentions. Try to balance your wants and needs so that you maximize the benefits of this psychic overload. **SFBG**

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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Take another letter

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Readers:

I've had a seemingly endless stream of these beginner S-M questions lately. So while I'm on break, I thought I'd run this one (originally printed 6/13/07), which could have been written in response to several of them. Carry on!
Love, Andrea

Dear Andrea:

I just saw *Secretary* yesterday, then read your column that mentions the same movie and similar sentiment ["Thwang," 5/30/07]. My situation is a bit different because I've known how I feel for a while but have never seen or experienced it. Also, I'm a stripper and rarely have sex, although I am extremely sexual. I've got a serious lust affair with the eroscillator, but I think I may have given up on a love that will be feminist but dominating and aggressive. In the movie, Maggie Gyllenhaal is looking through classifieds for a partner, and that is way too dangerous for me. How do I quiet the arguments between feminism and being truly submissive? Also, having to be seriously up-front about wanting some serious kink might kill the whole deal for me. Do these relationships actually happen in real life? How?
Love, Sub Grrrl

Dear Grrrl:

Right.

There was a moment when every other conversation, magazine article, and academic conference was devoted to exploring the conflicts and connections between radical feminism and radical sexuality. It was called "the '80s." You probably missed it since you probably weren't born yet, but that stuff is still in print, so whatever is or isn't gathering dust in the sorts of used bookstores heavily populated by overweight cats should be easy to find. Most of the best-known pro-kink feminists of the time were very, very lesbian (see Gayle Rubin on the academic side and Pat Califia for "literotica"). But that doesn't mean they didn't have anything to say to straight women.

Of all the possible permutations, male dominant-female submissive is likely the most discomfiting to you. Happily, the flip side of the "this weird sex thing goes against every political, ethical, or religious principle I consider right and true" coin is frequently the Big Hot. Go to any upscale S-M party (yes, these really do exist) in San Francisco or Seattle, and at least half the women crawling around their master's boots begging to be punished 'cause they've been very bad are in real life junior partners at one-time all-male law firms, or teach gender theory at small but prestigious liberal arts schools. In other words, they are quite fully "empowered," thank you very much, which doesn't keep them from voluntarily surrendering said power come

Saturday night. And that may in fact add to the appeal. The classic, even clichéd, old-style S-M enthusiast, after all, is a member of Parliament who reports like clockwork to the bawdy house every Thursday afternoon for a brisk caning ...

Um, yes. Where were we? I'm not sure where you, who perform naked for sexually aroused strangers for a living, got the idea that playing the personals is particularly dangerous. Perhaps from the same episodes of *Law and Order* in which a few pieces of S-M gear stashed under a suspect's bed signal that a severed head in a shoe box cannot be far off? I would never suggest that you meet someone for coffee and immediately go home with him to check out his cool dungeon. Far from it. But the meeting-for-coffee part is perfectly safe. After that you proceed as normal, which includes sharing your interests and aspirations ... which is the next place we're going to have some trouble, I see.

If being up-front about your weirditude is a potential deal-breaker for you, then I suspect you are a spontaneity freak. They are common, but many or most can have the need to proceed by whim or fancy beaten out of them by a stern application of reality. Spontaneity is fun and sexy, but it's also responsible for most of your unwanted pregnancies, a vast number of STD transmissions, and who-all knows what other havoc.

It's also inconsistent with S-M at any level more technically advanced than the (admittedly often completely satisfactory) bend-over-and-spank variety. If you do go ahead with this, and you do find someone worthy of your submission, you are going to have to talk about it, whether you want to or not. Not only is it unsafe to do S-M with people you know nothing about, it isn't even fun. What if you want to wear a neat little skirt and heels while bending prettily over nearby furniture, while he wants you to be a bad puppy and sleep in a kennel in the kitchen? What if your idea of submission is saying, "Yes, sir" a lot, while his idea of domination includes branding irons and cattle prods? Can you see how this could get ugly?

In romantic fantasy, the heroine meets the rough but passionate and shirtless master of the manor when she fetches up at his door as a peniless et cetera. In real life, I'm sorry to tell you, she meets him online or at an S-M "munch" or through kinky friends or at a party. Then they talk. I'm sure you'd rather toss your hair tempestuously while a dark and stormy stranger bends you over his knee and yanks down your pantaloons — but you'll get over it.

*Love,
Andrea*

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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